

A woman with curly hair, wearing an orange top, is looking at a display of Maori artifacts. The artifacts include a large, carved wooden figure, a woven basket, and a piece of paper with text. The background is a blurred view of a building with a red roof.

Annual Report 2015/2016



TĀMAKI PAENGA HIRA
AUCKLAND WAR MEMORIAL MUSEUM

Ka puāwai ngā mahi o tau kē,
Ka tōia mai ā tātou kaimātaki i ēnei rā,
Ka whakatō hoki i te kākano mō āpōpō.

Building on our past,
Engaging with our audiences today,
Investing for tomorrow.

We are pleased to present our
Annual Report 2015/2016.

Cover image:
Auckland Museum Urbanlife
Programme – Student
observes Museum collections
behind the scenes.

This page and throughout:
Nautilus Shell

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Board Chair, Taumata-ā-Iwi Chair and Director's Report

Tēnā koutou, we are pleased to present our Annual Report 2015/2016.

In the past year we continued to enrich the lives of Aucklanders, providing a compelling destination that speaks to our diverse audiences, opening up the collections in our role as a kaitiaki. We aimed to create greater access across the 100km spread of Auckland city and greatly enhance our Collections Online experience.

And we delivered.

- We achieved record level visitation to the exhibition Air New Zealand 75 Years.
- We developed *The Treaty of Waitangi* exhibit with iwi partners to share the story of the Treaty from multiple perspectives.
- Our community roadshow unit He Pou Aroha Community Cenotaph has travelled throughout Auckland sharing stories of service men and women.
- We partnered with Manukau Institute of Technology to set up our first 'offsite' exhibition *Taku Tāmaki – Auckland Stories South* in Manukau.
- In supporting the First World War Centenary Programme, we opened the new exhibit *Home Front – Experiences of First World War in New Zealand*.
- Our Collections Online database is now open all hours, with over three quarters of a million objects freely accessible online, with 2,000 new objects being added every month.
- A dedicated photography team has taken more than 36,720 high-resolution images in a new purpose-built photo studio inside the Museum, the first of its kind in New Zealand.

Through our Annual Plan we continue to express our commitment to a bright future that delivers on our statutory responsibilities to Tāmaki Makaurau Auckland. We will continue to ensure we meet the needs of a growing and increasingly diverse city, and through *Future Museum* – our 20 year strategic vision – we are responding to the steadily rising levels of engagement and participation onsite, offsite and online.

We acknowledge the support of many individuals and organisations including our dedicated volunteers, who between them have contributed more than 28,000 hours over the past year.

Our deepest thanks go to the people of Auckland, the community we serve. We are privileged in our role as a kaitiaki, caretaker of taonga, and we are honoured to be able to share their stories with Auckland and the world.



Dr William Randall
Trust Board Chair



Precious Clark
Taumata-ā-Iwi Chair



Roy Clare CBE
Director

The Role of Auckland War Memorial Museum

Auckland Museum is New Zealand's first museum and its largest regional museum. The collections are of national and international significance. It is the responsibility of the Museum to care for these collections and to share them and their stories with the world.

Auckland Museum started out in a small two-room farm cottage in the suburb of Grafton in 1852, before occupying its current site in 1929. Eighty seven years on, Auckland Museum has grown significantly and is now one of Auckland's leading cultural centres, with a number of functions and responsibilities:

- a kaitiaki of a growing number of internationally significant collection items
- Auckland's touchstone of war memorial and remembrance
- a national and international tourism attraction
- a centre for research and conservation
- an educational institution for learning, engagement and outreach.

Museums have a significant role in preserving and sharing the stories of our history, and the way this is achieved continues to evolve. Cultural, economic, environmental and social influences are all changing the way in which Museums operate and plan for the future. Auckland Museum is adapting to these changes and is responding to the city's changing needs to be able to provide greater value against the determinants of community well-being.

In this report we will provide you with an organisational overview outlining the Museum's strategic vision, governance structure and key supporters. We will provide a summary of our annual performance against our four key goals. Read our financial commentary, and for the more detailed reader – the full financial statements. Our full list of collections and research publications is included also.

Sharing our Highlights

Goal 1:
a strong,
sustainable
foundation

60,000 kWh
of estimated electricity generated
by Museum rooftop solar panels

21%
more revenue from commercial
events than prior year

Over
28,000
volunteer hours contributed

Goal 2:
a compelling
destination

890,500
visits onsite

20%
increase in international independent
traveller visitation on prior year

284,490
visitors to *Air New Zealand 75 Years*

98%
public satisfaction

Goal 3:
accessible
'beyond
the walls'

Over
50,000
engagements offsite

Over
350,000
collection images now
available online

61
offsite locations visited by
He Pou Aroha Community Cenotaph

43,000
Facebook followers

Over
1 million
engagements with our social
media community

Goal 4:
active leader
in Auckland

99%
of people are likely
to recommend the Museum

189
Publications by Museum
employees and research
associates including articles,
books, chapters and
conference papers

How the Museum Operates

Strategic Framework

Auckland Museum is guided by a robust strategic framework which forms the basis for how we operate and engage with our visitors.

Our Vision

He oranga tangata Ka Ao
Enriching Lives: Inspiring Discoveries

Our Mission

Tamaki Paenga Hira: Tui tui hono tangata, whenua me te moana
Auckland War Memorial Museum: Connecting through sharing stories of people, lands and seas

Our Guiding Principles

Mana whenua

Our strong partnerships with Auckland iwi form the foundation for our relationships with other iwi and communities

Kaitiakitanga

We provide care for and access to collections and stories entrusted to us

Manaakitanga

We welcome all our visitors with care and generosity to provide great experiences

Our Values

Relevant, Connected, Inspired, Innovative and Respectful

Our Goals

A strong, sustainable foundation
A compelling destination
Accessible 'beyond the walls'
Active leader in Auckland

Statutory Obligations

The significance of Auckland Museum and its importance in New Zealand was recognised in the Auckland War Memorial Museum Act in 1996.

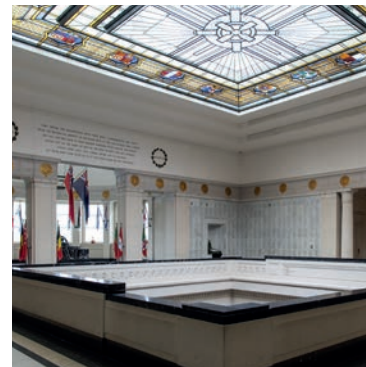
The Act places responsibility on the Museum's Trust Board to act in the best interest of the Museum to:

- present the history and environment of Auckland, New Zealand, and the South Pacific
- be Auckland's war memorial
- encourage the spirit of goodwill and partnership envisaged by the Treaty of Waitangi
- celebrate the rich cultural diversity of Auckland and its people
- conserve the heritage of the Museum
- educate, enrich lives and promote well-being
- advance and promote cultural and scientific scholarship and research
- lead through professionalism, innovation and partnership
- supplement ratepayer funding through compatible revenue producing activity and fundraising.

In the establishment of this Act, government set out that to support the achievement of these obligations, the Museum will be funded through a levy from the local council.

As a result of its prudence, the Museum's Trust Board claims less than one third of the maximum levy defined by the Act.

The Trust Board has a statutory obligation to make the case for sufficient funding for the Museum, to enable it to respond to the demand for its services, to care for the collections and to continue to deliver high-quality services for the ever-growing and increasingly diverse population of Auckland.



Images from top to bottom:
WWI Hall of Memories;
The Pataka in the Māori Court;
Auckland Domain.

Fit for Auckland's Future

Auckland Museum has evolved over time, responding to the city's population growth and ever changing demographics, to continue to offer a world class experience for our audiences.

Four years into the delivery of Future Museum, our 20-year strategic vision, Auckland Museum continues to progress the aspirations of the city.

To deliver on *Future Museum*, the Auckland Museum Trust Board has established a 10-year Organisational Business Plan for capital investment to ensure that we continue to deliver on these ambitions, now and into the future. It sets out our drawdown of capital in order to meet the challenges of a developing city with an increasingly diverse and expanding population.

Future Museum accurately describes our strategic ambition, the Organisational Business Plan helps us to ensure it is realised, and the Annual Plan brings it to life.



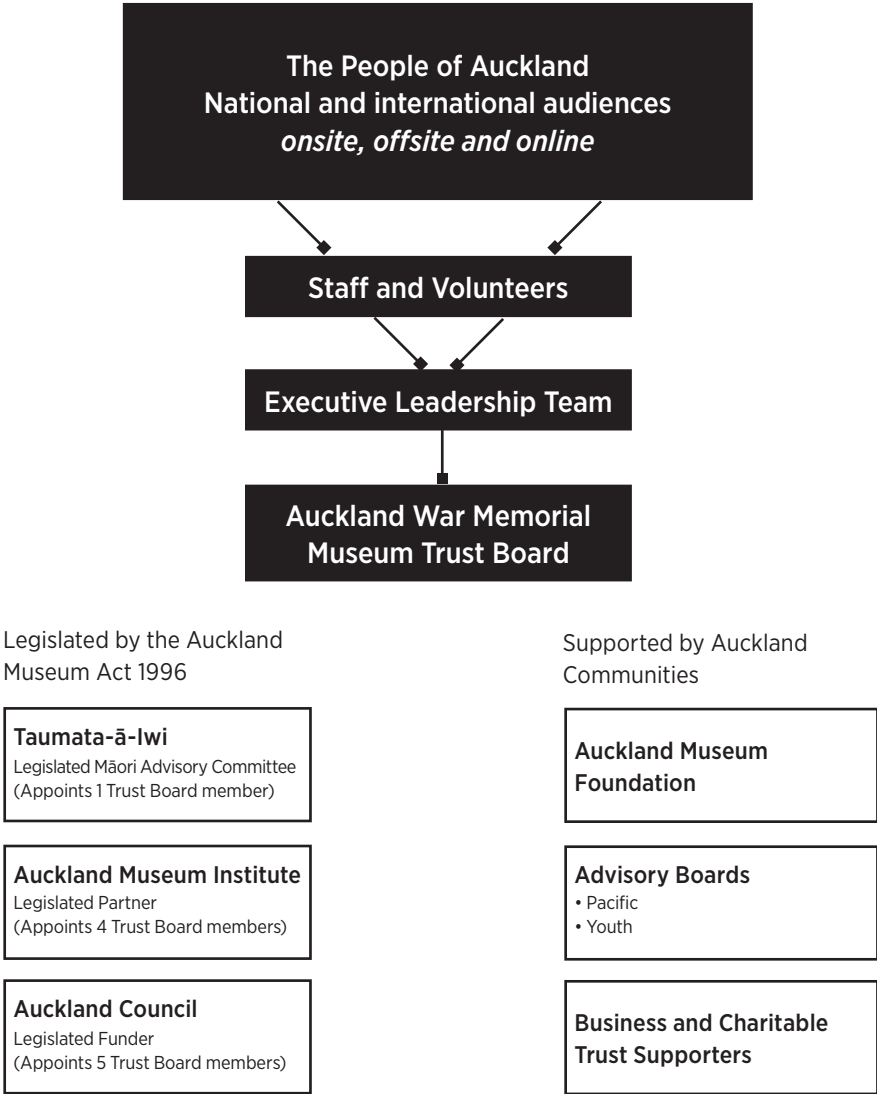
Images from top to bottom:
Cultural Festival in the Atrium;
Taku Tāmaki – Auckland Stories;
Weird & Wonderful Gallery.

Governance

Governance

The Museum is governed by a Trust Board whose members are selected by Auckland Council, Auckland Museum Institute and Taumata-ā-Iwi, our Māori Advisory Committee. The Museum is managed and supported by a highly experienced and talented workforce, including approximately 300 employees and 300 volunteers.

Organisational Overview



Trust Board

The Auckland Museum Trust Board is responsible for the management of the Museum, as set out by the Auckland War Memorial Museum Act 1996. The Museum's board members are appointed by Taumata-ā-Iwi, Auckland Museum Institute and Auckland Council. Each representative brings with them a wide breadth of experience in governance and community advocacy.

- **Dr William Randall** (Chair)
- **Orchid Atimalala**
- **Jo Brosnahan**, QSO
- **Brian Corban CNZM**, QSO
- **Peter Hays**, MNZM
- **Martin Mariassouce**
- **Ben Palmer**
- **Dr Sarah Sandley**
- **Sir Pita Sharples**, KNZM CBE
- **Jo-anne Wilkinson**, MNZM

(Click on individual names to read bios online)

Taumata-ā-Iwi

The Taumata-ā-Iwi is the Museum's legislated Māori advisory committee, established by the Auckland War Memorial Museum Act 1996. Its function is to provide advice to the Auckland Museum Trust Board on the protocols of the Museum, facilitating its relations with iwi throughout New Zealand and supporting He Korahi Māori, the Māori dimension of the Museum.

Membership on the Taumata-ā-Iwi is based on the principle of mana whenua and Ngāti Whātua was initially approached. Ngāti Whātua chose not to fulfil their manaakitanga role alone and called on the alliances established with their two nearest tribal neighbours over 200 years ago, Waikato and Ngāti Paoa.

As well as their iwi responsibilities, each representative also brings their individual expertise and experience within their respective fields to the Taumata-ā-Iwi and the Museum.

Executive Team

- **Roy Clare CBE**
Director
- **Les Fleming**
Chief Financial Officer
- **Megan McSweeney**
Director Business, External Affairs and Tourism
- **Sally Manuireva**
Director Public Experience
- **Linnae Pohatu**
Tumuaki Director, Māori Projects and Development
- **David Reeves**
Director Collections and Research
- **Catherine Smith**
Director People and Organisation
- **Heather Harris**
Chief Operating Officer

(Click on individual names to read bios online)

Pacific Advisory Group

Auckland Museum's Pacific Advisory Group was formed in 2014 alongside the strategic document Teu le Vā. The group comprises community leaders from across the Pacific and a wide range of sectors, to help guide and inform Museum employees and management with the aim to better reflect Auckland's rich, contemporary Pacific culture and improve the under-representation of visitation by Pacific people and increase their engagement with the Museum programmes.

Members in FY 2015/2016 are:

- Linda Aumua
- Sandra Kailahi
- Marilyn Kohlhase
- Mele Nemaia
- Tigilau Ness
- Richard Pamatatau
- Melanie Rands
- Albert Refiti
- Zechariah Soakai
- Jahra Wasasala

Youth Advisory Group

Auckland Museum's Youth Advisory Group was established in 2015 to extend the Museum's engagement with an ethnically diverse youth audience (15 to 29-year-old Auckland independent adults), by giving them the opportunity to assist the Museum in delivering content relevant to them.

Members of the group were selected as a result of their demonstrated youth leadership, academic achievement, and participation in anything from the creative industries to science, human history, media and communications. The members will sit on the Youth Advisory Group for an initial period of one year, with an option to renew for another year.

Members in FY 2015/2016 are:

- Elspeth Carroll
- Molawin Evangelista
- Arizona Leger
- Jade Leung
- Hana Maihi
- Christian Silver
- Zechariah Soakai
- Jahra Wasasala

Partners

Auckland Museum Institute

The Auckland Museum Institute has a long history of association with the Museum and is under statute within the Auckland War Memorial Museum Act 1996 as a learned society and the membership body for Auckland Museum, the Institute is responsible for appointing four members to the Auckland Museum Trust Board. The Institute is also the Auckland Branch of the Royal Society of New Zealand.

The Institute is based at Auckland Museum and is managed by a council elected annually from within the membership and has two administrative staff. The Institute hosts a number of premier lectures, field trips, family events and behind-the-scenes opportunities for its members. All members have voting rights and receive exclusive invitations for Museum events, as well as a number of affiliate benefits.

Message from the President

The Institute continues to bring a number of high-calibre speakers and inspiring events to the Museum, working in close partnership with the Museum, the Royal Society of New Zealand and with other external knowledge-based groups. Successful delivery of our comprehensive programme of activities throughout the year provided members and the public with the opportunity to participate in a range of diverse engagements, with more than 25 public and members-only activities held including field trips, back-of-house tours, floor talks and Museum exhibition previews.

On a more intimate level, our very popular informal Café Scientifique forum continues to provide a relaxed platform for the airing of a variety of topical issues presented by experts in their fields and engage both members and new audiences in a different way.

The Institute is very pleased to be able to support a number of Museum staff in their roles with research grants provided with funds from our Archey Visiting Scholar Fund and Cheeseman Fund.

We acknowledge the Museum's generous support and its continuing commitment to hosting the Institute's public engagements, which is instrumental in bringing these high-quality lectures to the Event Centre.

The Institute's close partnership with Auckland Museum provides value-added support through the passion and generosity of its members, and through its involvement with annual planning processes and the appointment of Trust Board members.

John McIntyre
President

Mission

'In partnership with Auckland Museum and others, provide opportunities to inspire and connect people and share knowledge, relevant for today and beyond'

Council Members

John McIntyre (President)
Eric Keys (Vice President)
Helen Bull
Elspeth Carroll (Co-opted Advisor)
Dr Jessica Costa
John Denton
Marguerite Durling (Co-opted Advisor)
Dr Roger Lins
Jon Moses
Rae Nield (Co-opted Advisor)
Scott Pilkington
Dr Cris Print

Staff

Marketing and Communications:
Andrea Webley

Membership Administrator:
Greta Bachmann-Fuller

Membership enquiries

Phone: 09 306 7923
Email: gbfuller@aucklandmuseum.com

For more information, visit:
www.aucklandmuseum.com/join

Auckland Museum Foundation

Launched in December 2015, the Auckland Museum Foundation is an independent body that raises funds to benefit the Museum. The Foundation has its origins in the Museum Circle, which, for over 15 years, provided funding for large capital works, research and many collection pieces.

Acknowledging a changing philanthropic landscape and a move away from the membership model, the Foundation has been renamed, has a new board and will focus on philanthropic giving via wide-reaching fundraising campaigns.

Message from the Chair

I would like to relay my sincere thanks for the work, support, and generosity of many who have paved the way for the introduction of the Auckland Museum Foundation. Born from the Museum Circle, the new Foundation has launched with an excellent base of wonderful supporters and Patrons who have provided generous funding over many decades. With the development of *Future Museum* plans and the wide range of fundraising opportunities this presents, I believe that, together, we are all in an extremely positive and motivated space and that the Auckland Museum Foundation has started at an optimal time.

With Trustees rich in Museum experience and passion, our immediate focus is to develop a strategic plan, which acknowledges the immediate requirements around delivery of best-practice fundraising, combined with a long-range view that will maximise funding opportunities for decades to follow. This will include many engaging events for supporters and Patrons, the delivery of a bequest programme and development of endowment funds aligned to the Museum’s four strategic pillars.

We welcome your support.

Chris Devereaux
Chair

Mission

To ensure an enduring benefit to the community via fundraising to:

- support the care, preservation and enhancement of our cultural and social history
- promote, engage and connect with all our communities
- provide a lasting and enduring future home for our treasures/taonga
- respect and honour the sacrifices made by New Zealanders in war and peacekeeping.

Trustees

Chris Devereaux (Chair)
John Barnett
Margaret Horsburgh
Margaret Malcolm
John McIntyre
Fran Ricketts

Supporters

Funders

Auckland Council
Regional Facilities Auckland

Partners

Auckland Museum Institute
Auckland Museum Foundation

Supporters

Lifelong Learning

Conference and Travel Expenses

Auckland Museum Institute
Pacific Arts Association
Matson Foundation
Creative NZ
US Embassy
Perpetual Guardian
Proper Crisps

Schools Programmes

Ministry of Education LEOTC Fund
EQC

BioBlitz

The Stout Trust – Managed by Perpetual Guardian

Library Outreach Programme

The Stevenson Foundation

Urbanlife Youth Outreach Programme

Tennyson Charitable Trust

Te Reo Māori Film Day

Te Puni Kōkiri

Mana Aotūroa

MBIE Unlocking Curious Minds

War Memorial

Ministry for Culture and Heritage
NZ Lottery WWI Commemoration Environment and Heritage (grant 3388890)
The Stout Trust – Managed by Perpetual Guardian
Memorial Hall Donation Fund
Margaret Blyth Bequest

Collections and Research

RT Shannon Memorial Trust
C&L Gregory Trust
Levingston Cooke Charitable Trust
Edward Earle Vaile Trust
LA Spedding Bequest
Nancy Bamford Trust
Ko Tawa Reserve
Auckland Museum Foundation
Auckland Museum Institute
Creative New Zealand
NZ Lottery Environment and Heritage (grant 329556)
Auckland Zoo Conservation Fund

Exhibitions

Air New Zealand
Manukau Institute of Technology

Sustainability

Meridian Energy

Media

Soar Print

Bequests

Dr John Dermot Mora Bequest
Lesley Isabel Taylor Bequest

Year in Review

Performance Report: Delivering Value for Auckland

The achievements of 2015/2016 have been far-reaching with a broad range of initiatives delivering public value to Auckland communities.

In this section the statement of service performance is outlined highlighting the delivered value for Auckland under each of the four organisational goals.

Performance measures are closely aligned to the aspirations of the Museum's long-term strategy *Future Museum*.

Future Museum's ambitions to adapt to the changing needs of Auckland are to:

- achieve the Museum's vision of a bicultural foundation and uphold our role as a war memorial
- open up the collections
- reach more people
- fulfil our building's potential
- inspire audiences
- make it sustainable.

Goal 1: a strong, sustainable foundation

Auckland Museum is an iconic building and cultural institution. Maintaining and caring for the Museum building and collection is central to how we operate. This goal was put in place to focus on the Museum's ability to care for the building, its collections and remain self-sufficient to grow with Auckland and continue to be a central institution for building knowledge and awareness of identity and histories.

Following are the three objectives set out in the Annual Plan 2015/2016, and what was achieved against them.

1.1 Greater financial self-sufficiency through fundraising and compatible revenue-producing activities which supplement public funding

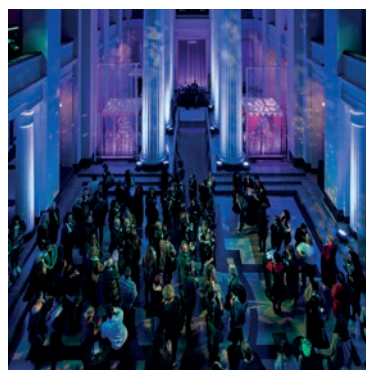
This year we have achieved greater self-sufficiency through our annual self-generated revenue. We set out to achieve our performance targets of \$7.6 million for annual self-generated revenue in accordance with our Annual Plan. We achieved self-generated revenue of \$8.6m in FY 2015/2016 compared with \$7.7m in 2014/2015.

A number of improvements were made to the Museum's commercial offering, including a new choreographed Māori cultural performance, and an expanded product range at the Museum Store.

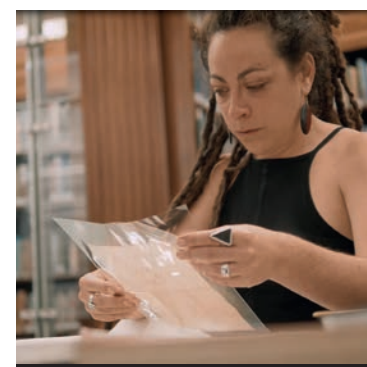
We have continued to build our business relationships to encourage the use of the Museum as a commercial venue. The Commercial Events business achieved a 14% increase in revenue on plan and delivered a 33% increase in operating surplus.

There was a 19% increase in the number of events held at the Museum as a venue for a wide variety of New Zealand and international business and social occasions.

Greater self-sufficiency means Auckland Museum's ability to continue to add value to the city and for our visitors is more secure.



Images from top to bottom:
The Auckland Museum Store;
Auckland Museum Grand Foyer.



Images from top to bottom:
Auckland Museum Collection Item:
Doubtless Bay Canoe Prowl, 3078;
Auckland Museum; Sir Hugh Kawharu
Scholarship recipient Ngahuia Murphy.

1.2 Conservation of the heritage of the Museum

Caring for our iconic building is essential as it means we continue to be around for future generations of Aucklanders and visitors to the city. This year we maintained the heritage of the Museum by completing projects according to our annual schedules in our Asset Management Plan and the Collection Care Plan.

Our Asset Management Plan sets out the maintenance repair and restoration works involved in caring for the building and this year a number of major projects have commenced.

In accordance with our Asset Management Plan we completed two of the four planned projects. The two planned projects uncompleted were downgraded in priority to respond to changing maintenance requirements.

This year, we started repair work by the WWI Hall of Memories, including repairing windows and framework in the Sanctuary and restoration in the eastern gallery to reveal marble skirting, columns and an engraved timber stage.

To uphold our role as a kaitiaki for Museum collections, 62 projects were planned in FY 2015/2016 as part of the Collection Care Plan, and 43 projects delivered. A further 14 remain in progress and five were deferred because of changing circumstances and strategic priorities. The Collection Care Plan encompasses a wide scope of work to advance the preservation and storage solutions for the millions of collections held at the Museum.

1.3 The advancement and promotion of cultural and scientific scholarship and research

The Museum plays an active role in advancing participation in learning and sharing knowledge to build awareness of identity, histories and a sense of place in Tāmaki Makaurau Auckland. A key achievement in this area is our role of awarding scholarships to deserving individuals who can contribute to broad outcomes for the community. We awarded six scholarships overall. Some of the significant scholarships include the Nancy Bamford Scholarships, and Sir Hugh Kawharu Scholarship.

Ione Cussen, Hannah Cutting-Jones and Emma Zuroski from the University of Auckland were recipients of the Nancy Bamford Scholarships. These scholarships support emerging researchers whose studies will benefit from the Museum's documentary heritage resources.

The Sir Hugh Kawharu Scholarship was presented to Ngahuia Murphy, a PhD candidate at the University of Waikato. The Scholarship comprises a \$10,000 grant and is made available to a full-time student of Māori descent who has an interest in cultural heritage.

Ms Murphy's research will investigate censored and marginalised traditions relating to Māori women. She anticipates reinterpreting texts, images and taonga held in Auckland Museum and other collections to identify the cosmological origins of Māori women's ceremonies, filling important gaps in our knowledge of the negative impacts of colonisation on women and working towards empowering Māori women.

Goal 2: a compelling destination

The Museum helps to deliver community outcomes for Auckland, such as a sense of history and identity, by increasing the number of Aucklanders actively participating in culture and the arts. We respond to the latest demographic data, to enable participation by people of all backgrounds from across the city. As a 'must see' destination for visitors to Auckland, the Museum continues to be positioned as a vibrant part of the city's tourism offering.

Following are the three objectives set out in the Annual Plan 2015/2016, and what was achieved against them.

2.1 Celebration of the rich cultural diversity of the Auckland region and its people

The Museum has continued to celebrate the diversity of Auckland's communities by presenting a range of collections and stories that represent the culture of Auckland. We achieved our target of a minimum of 800,000 onsite visits in the year, with a total of 890,552 visitors. We also reached our target of a five percentage point increase in visitation by under-represented* groups. The largest year-on-year increase was an eight percentage point shift in the number of Asian Aucklanders visiting.

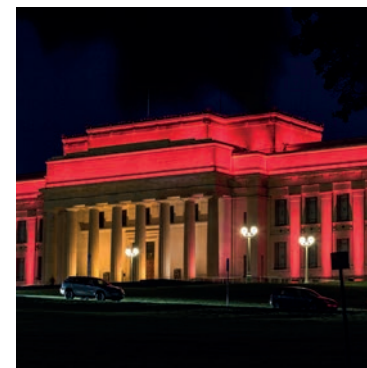
We achieved our target to deliver at least two projects in partnership with Māori and Pacific communities. Below, we highlight two projects from this year that have involved collaboration with Māori and Pacific:

■ *The Treaty of Waitangi* exhibit opened in March and was developed with local iwi, Ngāti Whātua and Ngāti Paoa. This display explores some of the history surrounding the Treaty of Waitangi and Treaty settlement process in Auckland.

■ The Pacific Collection Access Project was launched in May and involves partnerships with 13 different Island communities. The Project aims to improve knowledge and understanding of the Museum's Pacific collection, improve the housing of the Pacific collection and increase public access and engagement, especially for Pacific source communities. In May the Museum began working with Cook Islands communities to focus on their treasures.



Images from top to bottom:
The Treaty of Waitangi exhibit;
community members at Pacific
Collection Access Project launch
event; opening event for *The Treaty
of Waitangi* exhibit.



Images from top to bottom:
The Auckland Museum Cultural
Performance; Auckland Museum lit for
the Lantern Festival; Auckland youth
participating in the Urbanlife programme.

2.2 The recording and presentation of the history and environment of the Auckland region, New Zealand, and the South Pacific

The role of Auckland Museum is to share experiences which reflect the history and environment of the Auckland region, New Zealand, and the South Pacific. To encourage the recording and presentation of this experience, we work collaboratively with Auckland Tourism, Events and Economic Development (ATEED) and other tourism partners to feature the Museum and its collections as an integral part of Auckland's tourism offering and gain international media exposure.

This year, our target was to participate in at least two tourism-related initiatives. We have hosted over 12 international media visits this year referred to us by ATEED, sharing with many of them our Māori cultural performance and our Highlights Tour of the collections. We have also played our part in New Zealand's biggest tourism convention and incentive sales events, including TRENZ and Meetings 2016, to advocate for Auckland tourism.

This year the Museum supported Auckland Council's Lantern Festival, based in Auckland Domain for the first time. The Museum supported the Council event by running learning programmes over the weekend at the Museum and lit the building red to celebrate the diverse and growing community of Auckland.

2.3 Education which involves and entertains people to enrich their lives and promote the well-being of society

We have focused on attracting and engaging Auckland's youth in a number of ways, including through exhibitions, events, digital projects, and school visits at the Museum and in venues around Auckland including libraries and schools. This year the Museum had a target of 4% growth on prior year in the Museum's onsite learning programmes, which was not achieved. The Museum was unable to reach the growth target due to markedly high numbers of school visitation in the year prior. Nevertheless, over the course of FY 2015/2016, there has been excellent school engagement with a range of programmes, including Matariki. A development plan for the school market is in place.

Launched in 2012, Urbanlife is an example of positive engagement with Auckland youth. This initiative is an interactive, intensive experience to enable Auckland youth (15–24 years) to explore Auckland Museum through a series of back-of-house tours and creative workshops. The programme, which was held in January, was supported by creative experts including Aotearoa Graffiti Crew, Benjamin Work, Peter Madden, Nikau Hindin and Bailey Wiley.

We promoted the programme through a youth-driven social media campaign on the application Snapchat. An Urbanlife Snapchat was set up and used by students on the programme for four days in January. During this time over 263 snaps were shared, and a full story was published on Snapchat within the Auckland region.

Goal 3: accessible 'beyond the walls'

The Museum recognises that the population of Auckland spans more than 100km and not all Aucklanders can and will visit Auckland Domain. The Museum aspires to take collections 'beyond the walls' to communities and online to improve accessibility and increase exposure of the Museum and its offering locally, nationally and internationally.

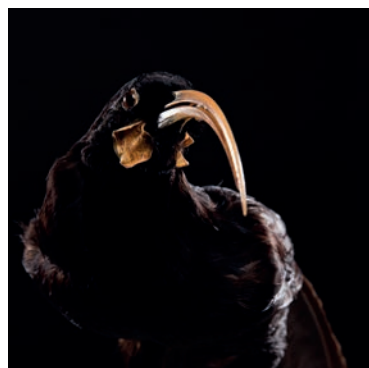
Following are the two objectives set out in the Annual Plan 2015/2016, and what was achieved against them.

3.1 Provide maximum community benefit from the resources available

An increased presence online is critical to engage with today's audiences effectively. Our target this year was to increase the number of collection items available for the public online by 10% on the prior year, and we have surpassed this amount by increasing the number of collection items available online by 60%. The Museum launched Collections Online in July 2015, and since this time over three quarters of a million objects have been made freely accessible online with 2,000 new objects being added every month.

Auckland Museum is among the first museums in the world to exploit the advantages of 'Linked Open Data', sharing knowledge and presenting unprecedented opportunities for learning, research, and general interest. 'Linked Open Data' ensures that collections are transparent, automatically interconnected and easier and faster to search.

Access to the taonga is free to the users around the world. This includes 375,688 images, of which 200,000 are openly licensed for use and reuse. A dedicated photography team has taken over 36,720 high-resolution images since November in a purpose-built photo studio inside the Museum, the first of its kind in New Zealand.



Images from top to bottom:
Auckland Museum collection items – South East Asian beetles, Large Red Crab (Pāpaka Ura) *Plagusia chabrus* and Study skin of Huia, *Heteralocha acutirostris*.



Images from top to bottom:
MIT exhibition sign; collection item on display at *Taku Tāmaki – Auckland Stories South*. He Pou Aroha Community Cenotaph Mobile Unit.

3.2 Education which involves and entertains people to enrich their lives and promote the well-being of society

We have achieved our goal to reach at least 50,000 people offsite over the year through a number of events, activities and exhibitions. The Museum participated in a number of community events including Pasifika, ASB Polyfest, Auckland Library programmes and school visits. Some highlights this year include:

■ *Taku Tāmaki – Auckland Stories South*

Taku Tāmaki – Auckland Stories South at Manukau Institute of Technology (MIT) has been the first project in a new partnership between MIT and Auckland Museum.

Located in the atrium of MIT's Manukau campus, the free exhibition was built from the Museum's home-grown 2015 *Taku Tāmaki – Auckland Stories* exhibition and continues to explore the stories that have shaped Tāmaki Makaurau and its people – with a South Auckland focus.

The exhibition contains all new material, curated in conjunction with the community, that celebrates the diversity of South Auckland's suburbs and the inspirational people that have helped to shape it.

■ He Pou Aroha Community Cenotaph

He Pou Aroha Community Cenotaph provides portable digital access to Online Cenotaph using innovative purpose-built digitisation kiosks. The digitisation kiosks allow people to search Online Cenotaph and find out more about their family history and lay a virtual poppy against a specific person's name. People can also contribute additional information to the database including images of treasured items, such as war medals and pictures.

The mobile roadshow unit visits events within the former Auckland Province, from Cape Reinga to Taupō, and individual kiosk units are also available in libraries, community groups and centres, museums and the Returned and Services' Associations (RSAs).

Since this facility launched in May 2015, the digitisation kiosks have visited 61 different locations, supporting World War I Centenary initiatives. During this time, there have been thousands of contributions made to the Online Cenotaph database, including scans of old photos, medals and notes connected to individual servicemen and women.

Goal 4: active leader in Auckland

Auckland Museum takes an active role in supporting the aspirations of Auckland. Our leadership is reflected through commemorative events, the advancement of the cultural sector and future leaders within the sector, as well as endorsement from our visitors.

Following are the three objectives set out in the Annual Plan 2015/2016, and what was achieved against them.

4.1 The role of the Museum as a war memorial

The Museum was constructed in 1929 with the aid of subscriptions raised by Aucklanders in remembrance of those lost at war. To this day, the Museum is a touchstone of remembrance for families and returned service personnel who wish to honour their loved ones and fallen comrades.

The Museum delivers a number of commemoration programmes within the year in conjunction with Auckland Council, the RSA and partners. In the past year the Museum had a target of delivering three commemoration programmes, and this was surpassed with the delivery of nine commemorative events, which reflects the Museum's role as a war memorial. Three highlights include: Anzac Day Commemorative Service, Bomber Command rededication service and Armistice Day.

The Museum also continues to support New Zealand's First World War Centenary (WW100) programme that marks the First World War Centenary from 2014 to 2019. Now in the third year of this programme, we continue to work with partners to deliver engaging commemorative experiences onsite, offsite and online to recognise this significant time of reflection.



Images from top to bottom:
2016 Anzac Day Images.



Images from top to bottom:
Behind the scenes at Auckland Museum;
Auckland Museum lit for Auckland Pride Festival; visitors at the Air New Zealand 75 Years exhibition.

4.2 Lead, advocate and shape the thinking around innovation in the arts, culture and heritage to deliver on the aspirations of the Auckland Plan

Aligning with the Annual Plan, this year we have achieved our goal to develop appropriate strategic plans for a Collection Centre. This year we have been working on a partnership with other museums to establish options for long-term solutions for the care of heritage collections in Auckland, allowing for sustainable care and access to Auckland's internationally-significant collections for perpetuity. The Museum has commissioned strategic discussion documents, some jointly with Regional Facilities Auckland, to plan developments and to assess the need and direction for regional cooperation for cultural infrastructure.

A brief and business case have been developed, and preferred property identified with preliminary design completed for a medium-term offsite collection facility with capacity for regional collaboration.

An example of the Museum's advocating role is the support for the Museums Australasia Conference which was held in the heart of Auckland city this year. The Museum hosted a number of events to foster forward thinking for culture and heritage in Auckland.

The conference theme was 'Facing the Future: Local, Global and Pacific Possibilities', encouraging innovative thinking across cultures and disciplines. The three-day conference explored the relevance and sustainability of museums and galleries now and in the future, and the ways we can be of social, cultural and ecological value.

4.3 Achievement of customer satisfaction by leadership, consultation, responsiveness and continuous improvement

We value audience feedback and engagement and undertake a range of research projects to ensure we continue to improve and remain responsive. Our target this year was to ensure 95% of visitors are likely to recommend the Museum to others, and the Visitor Profile Survey this year found that 99% of visitors were likely to recommend the Museum to others.

The Museum undertook a major evaluation of the exhibition Taku Tāmaki – Auckland Stories to be utilised in the development of future gallery renewal. Research included feedback from 657 adults in the 'in-exhibition' survey, observing 117 groups in the exhibition, accompanying 23 family groups on their visit and having 13 teachers complete an online survey.

INDEPENDENT AUDITOR’S REPORT TO THE AUCKLAND MUSEUM TRUST BOARD

Report on the Statement of Service Performance

We have been engaged by the Auckland Museum Trust Board to conduct a reasonable assurance engagement relating to the Status of the Performance Measures in relation to Auckland Museum Trust Board for the year ended 30 June 2016.

The Auckland Museum Trust Board’s Responsibility

The Auckland Museum Trust Board is responsible for ensuring that the Status of the Performance Measures (included in the Statement of Service Performance) are fairly presented in accordance with the Basis of Measurement (included in the Statement of Service Performance) and for such internal controls as the trustees determines are necessary to enable the proper presentation of the Status of the Performance Measures. This responsibility includes the design, implementation and maintenance of internal control relevant to the preparation of the Status of the Performance Measures.

This responsibility includes additional responsibilities set out in the engagement letter.

Auditor’s Responsibility

Our responsibility is to express an opinion whether, in our opinion, the Status of the Performance Measures (included in the Statement of Service Performance) has been presented fairly in all material respects, in accordance with the Basis of Measurement (included in the Statement of Service Performance). Our engagement has been conducted in accordance with International Standard on Assurance Engagements (New Zealand) 3000 (Revised): Assurance Engagements Other than Audits or Reviews of Historical Financial Information (“ISAE (NZ) 3000 (Revised)”) issued by the New Zealand Auditing and Assurance Standards Board, to provide reasonable assurance that Auckland Museum has complied with the Basis of Measurement (included in the Statement of Service Performance) against which the Status of the Performance Measures have been assessed.

Our procedures included:

Understanding and analysing the process for the preparation of the Status of Performance Measures;

- Interviewing the individuals responsible for the preparation of the Statement of Service Performance;
- Analysing and validating the information used by management in the preparation of the Status of Performance Measures; and
- Reviewing the Status of Performance Measures against the information obtained from management and the findings of our work.

These procedures have been undertaken to form an opinion as to whether the Status of the Service Performance has been presented, in all material respects, in accordance with the Basis of Measurement (included in the Statement of Service Performance) against which the Status of Performance has been assessed for the year ended 30 June 2016.

We believe that the evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Inherent Limitations

Because of the inherent limitations of internal controls, the use of selective testing, the fact that much of the evidence available to us is persuasive rather than conclusive and the use of judgement in gathering and evaluating evidence and forming conclusion based on that evidence, it is possible that fraud, error or non-compliance may occur and not be detected. As the procedures performed for this engagement are not performed continuously throughout the relevant period and the procedures performed in respect of Auckland Museum’s compliance with Basis of Measurement (included in the Statement of Service Performance) against which the Status of the Performance has been assessed are undertaken on a test basis, our assurance engagement cannot be relied on to detect all instances where Auckland Museum may not have complied with the Basis of Measurement against which the Status of Performance has been assessed. The opinion expressed in this report has been formed on the above basis.

Our Independence and Quality Control

We have complied with the independence and other ethical requirements of Professional and Ethical Standard 1 (Revised): *Code of Ethics for Assurance Practitioners* issued by the New Zealand Auditing and Assurance Standards Board, which is founded on fundamental principles of integrity, objectivity, professional competence and due care, confidentiality and professional behaviour.

The firm applies Professional and Ethical Standard 3 (Amended): *Quality Control for Firms that Perform Audits and Reviews of Financial Statements, and Other Assurance Engagements* issued by the New Zealand Auditing and Assurance Standards Board, and accordingly maintains a comprehensive system of quality control including documented policies and procedures regarding compliance with ethical requirements, professional standards and applicable legal and regulatory requirements.

Use of Report

This report is provided solely to the Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Auckland Museum Trust Board, as a body, for our audit work, for this report, or for the opinions we have formed.

Opinion

This opinion has been formed on the basis of, and is subject to, the inherent limitations outlined elsewhere in this independent assurance report.

In our opinion, the Status of Performance (included in the Statement of Service Performance on pages 18 to 26) has, been presented fairly, in all material respects, in accordance with the Basis of Measurement (included in the Statement of Service Performance) for the year ended 30 June 2016.

Deloitte

Chartered Accountants

20 October 2016
Auckland, New Zealand

Financial
Performance

Annual Report 2016/2017 Financial Commentary

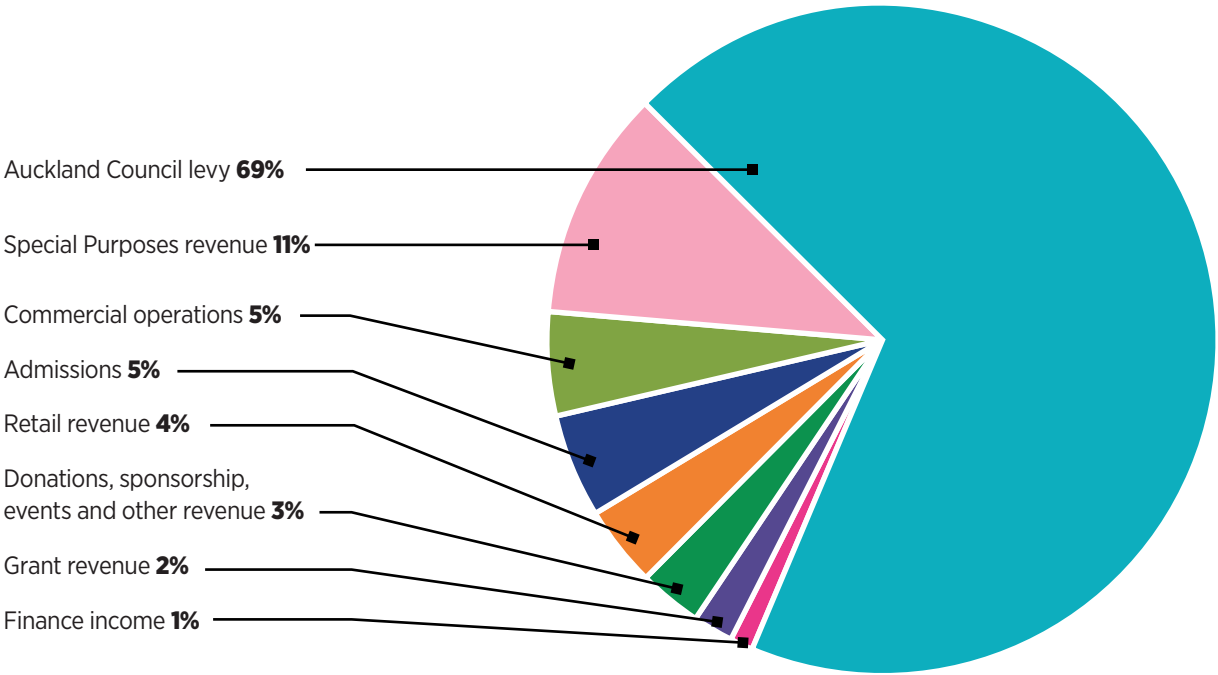
The Museum has continued its sustainability initiatives and cost savings, maximising revenue where possible by obtaining maximum value from all expenditure in FY 2015/2016. An operating deficit of \$276,000 was incurred in FY 2015/2016.

The Special Purposes deficit of \$2,369,000 in FY 2015/2016 was the net of the investment of the Museum’s trusts, bequests and reserves, and donations and grant revenue, less expenditure of trusts and bequest, and costs supporting the *Future Museum* capital plan readiness.

Overall, FY 2015/2016 has been a positive year from a visitation and self-generating revenue perspective and we will continue to build on this strong performance in the financial year ahead.

Museum total revenue is from the following sources:

2016 Revenue



The Museum achieved self-generated revenue of \$8,619,000, an increase of 12% over the prior year, which was an extremely positive result, in addition to the Local Authorities Levy. The most significant increases were achieved in admission fees, commercial and retail. FY 2015/2016 has been an exceptional year from a self-generating income perspective with an additional \$909,000 of revenue being generated. Other revenue streams were at similar levels as the previous year.

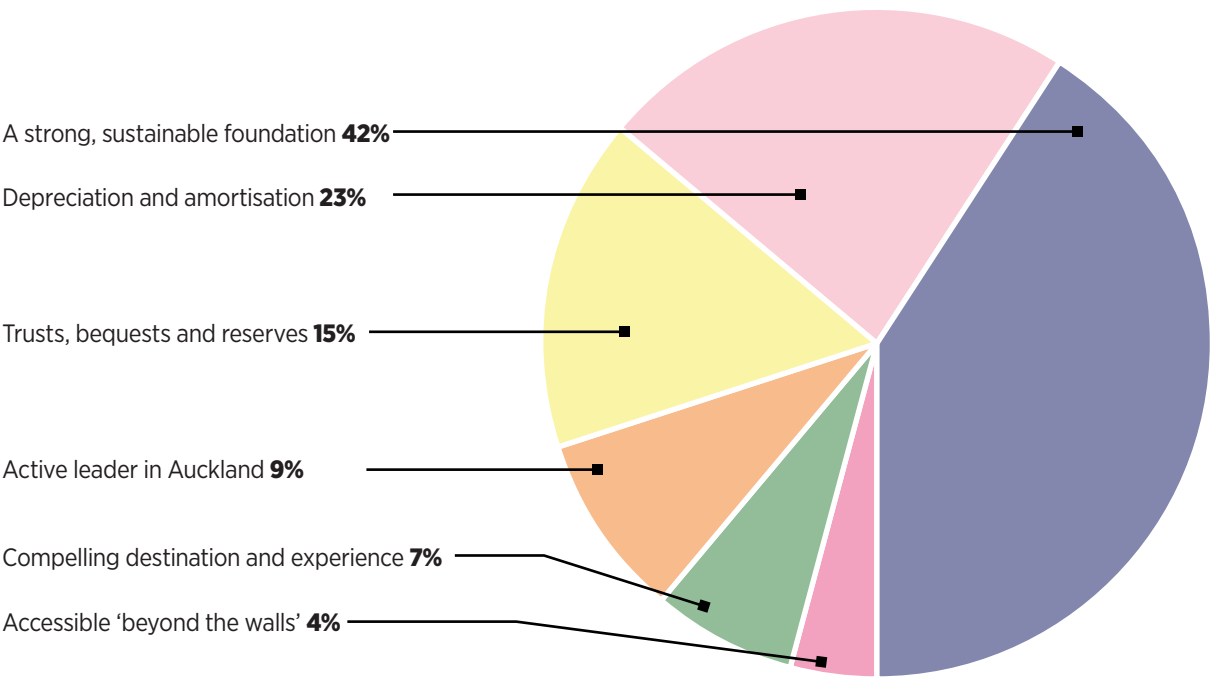
The Museum would like to acknowledge the funds received from Dr John Dermont Mora’s bequest of \$10,000, the James Searle Foundation gift of \$5,000, the Livingston Cooke Trust donation of \$39,550, and all our many volunteers who generously donate their time and expertise.

The second instalment of \$1,452,000 (of the total \$3,800,000 grant) was received during the year from the NZ Lottery Grants Board. These funds are utilised to re-develop the Cenotaph facilities and database. The remaining funds will be received over the term of the project to 2018.

Spending was managed throughout the year in order to ensure best value was received and was maintained within the resources and funding available.

The Museum’s total cost by activity is:

2016 Expenses



Significant differences to plan that contributed to the FY 2015/2016 result include:

- Commercial and Retail operations revenue of \$3,820,000 was \$613,000 (19%) above the plan due mainly to additional venue hire in the highly competitive venue hire market, and greater retail sales as a result of the new refurbished shop and improved product range.
- The admissions revenue at \$2,287,000 was \$332,000 (17%) more than the prior year. This is a direct reflection of the higher number of visitors to the Museum and the improved public offering.
- Operating expenses were \$1,663,000 above plan mainly due to the loss on disposal of fixed assets and expenses related to heritage collection assets purchased during the financial year which were previously planned to be capitalised.
- Special Purposes revenue includes the increase in value of the investments managed by external fund managers; this was 58% less than the previous year, reflecting the national and global tightening of investment returns due to the current global economic uncertainty. This category also includes donations and grants.

Financial Statements

	NOTE	ACTUAL 2016 \$000s	PLAN 2016 \$000s	ACTUAL 2015 \$000s
Operating Activities				
Revenue from Non-Exchange Transactions				
Auckland Council levy	3	28,970	28,971	27,991
Grant revenue	3	653	307	486
Fair value of volunteers' time	3	572	632	544
Donations and sponsorships	3	72	290	157
		30,267	30,200	29,178
Revenue from Exchange Transactions				
Commercial operations	3	2,320	2,124	1,979
Admissions	3	2,287	2,054	1,955
Retail revenue	3	1,500	1,083	1,314
Other revenue	3	638	525	560
Finance income	3	575	595	704
Exhibitions and events	3	3	19	11
		7,323	6,400	6,523
Total revenue		37,590	36,600	35,701
Expenses				
Short-term employee benefits	7	15,347	18,063	16,549
Depreciation and amortisation and loss on disposal	7	10,215	8,868	9,920
Other expenses	7	12,896	9,864	9,420
		38,458	36,795	35,889
Deficit from Operating activities		(868)	(195)	(188)
Special Purposes activities				
Revenue from Non-Exchange Transactions				
Change in measurement of investments at fair value	3	2,566	-	6,989
Grant revenue	3	1,452	-	413
Finance income	3	568	-	388
Donations and bequests	3	61	-	367
		4,647		8,157
Expenses				
Trusts, bequests and reserves expenditure	7	7,016	-	5,868
		7,016		5,868
Surplus/deficit from Special Purpose activities		(2,369)	-	2,289
Total surplus/(deficit)		(3,237)	-	2,101
Other comprehensive revenue and expense		-	-	-
Total comprehensive revenue and expense for the year		(3,237)	-	2,101

	ACCUMULATED REVENUE AND EXPENSE \$000s	SPECIAL PURPOSE \$000s	ASSET REPLACEMENT \$000s	TOTAL EQUITY \$000s
2015				
Balance as at 1 July 2014	137,011	14,912	55,773	207,696
Total Comprehensive Revenue and Expense	2,101	-	-	2,101
Transfer to/(from) Special Purpose Equity*	(1,291)	1,291	-	-
Transfer to/(from) Asset Replacement Reserve	(1,760)	-	1,760	-
Transfer of depreciation levy**	(8,694)	-	8,694	-
Transfer of capital expenditure**	7,421	(1,384)	(6,037)	-
Balance at 30 June 2015	134,788	14,819	60,190	209,798
2016				
Balance as at 1 July 2015	134,788	14,819	60,190	209,798
Total Comprehensive Revenue and Expense	(3,237)	-	-	(3,237)
Transfer to/(from) Special Purpose Equity*	419	(419)		-
Transfer to/(from) Asset Replacement Reserve	1,952	-	(1,952)	-
Transfer of depreciation levy**	(8,870)	-	8,870	-
Transfer of capital expenditure**	6,972	(795)	(6,177)	-
Balance at 30 June 2016	132,024	13,605	60,931	206,560

*Special Purpose surplus is transferred from Accumulated Revenue and Expense to Special Purposes Equity and Asset Replacement Equity.

**The levy received from Auckland Council includes an amount to recompense depreciation in the Museum's property, plant and equipment, the funds in respect of which are transferred from Accumulated Revenue and Expense to the Asset Replacement Reserve 2016 of \$8.870 million (2015: \$8.694 million). When expenditure is incurred on assets the funds are reclassified from the Asset Replacement Reserve into Accumulated Funds 2016 of \$6.177 million (2015: \$6.037 million). Special Purposes Equity Funds may also be held to be expended on assets and in that event the funds are also reclassified from Special Purposes Equity Funds into Accumulated Funds 2016 of \$0.795 million (2015: \$1.384 million).

	NOTE	2016 \$000s	2015 \$000s
Current Assets			
Cash and cash equivalents		8,619	7,463
Short-term investments	5	14,859	10,695
Receivables from exchange transactions		539	308
Goods and services tax receivable		442	377
Prepayments and exhibition WIP		802	480
Inventory		276	248
		25,537	19,571
Non-current Assets			
Property, plant and equipment	1	125,080	127,076
Investments	5	59,677	64,314
Intangible assets	2	3,033	5,370
		187,790	196,760
Total Assets			
		213,327	216,331
Current Liabilities			
Trade and other payables from exchange transactions		1,929	1,919
Other payables from non-exchange transactions		250	442
Accruals and provisions		2,542	2,309
Employee benefits	6	1,470	1,351
		6,191	6,021
Non-current Liabilities			
Employee benefits	6	576	512
		576	512
Total Liabilities			
		6,767	6,533
Net Assets/Equity			
		206,560	209,798
Represented by:			
Accumulated Revenue and Expense		132,024	134,789
Special Purposes	4.1	13,605	14,819
Asset Replacement Reserve	4.2	60,931	60,190
Total Net Assets/Equity		206,560	209,798

Cash Flows from Operating Activities

Cash was provided from:

Levy from Auckland Council (non-exchange)	28,970	27,991
Receipts from operations	7,686	6,819
Grants and bequests received (non-exchange)	1,513	780
Interest received	638	704
Interest received (non-exchange)	568	388
	39,375	36,682

Cash was applied to:

Payments to employees	(17,855)	(16,356)
Payments to suppliers	(10,504)	(8,912)
Payments relating to Special Purposes	(7,016)	(5,868)
	(35,375)	(31,136)

Net Cash Inflow from Operating Activities

4,000 **5,546**

Cash Flows from Investing Activities

Cash was provided from:

Net proceeds from drawdown of investments	3,038	2,665
	3,038	2,665

Cash was applied to:

Purchase of property, plant and equipment	(5,471)	(4,039)
Purchase of intangibles	(411)	(2,532)
	(5,882)	(6,571)

Net Cash Outflow from Investing Activities

(2,844) **(3,906)**

Net increase in cash and cash equivalents

Cash at beginning of year	7,463	5,823
Cash at end of year	8,619	7,463

**RECONCILIATION OF SURPLUS TO NET CASH FLOW
FROM OPERATING ACTIVITIES**

	2016 \$000s	2015 \$000s
Total surplus/(deficit)	(3,237)	2,101
Add/(deduct) non-cash items:		
Depreciation, amortisation and loss on disposal	10,215	9,920
Change in measurement of investments at fair value	(2,566)	(6,989)
Inventory write-down	-	19
	7,649	2,950
 Add/(deduct) movements in working capital:		
(Increase)/decrease in receivables	(618)	(161)
(Increase)/decrease in inventory	(28)	51
Increase/(decrease) in payables and accruals	(51)	412
Increase/(decrease) in employee benefits	183	193
	(412)	495
 Net cash flow from operating activities	4,000	5,546

Reporting Entity

Auckland Museum Trust Board ("the Trust") is a body corporate established under Auckland War Memorial Museum Act 1996. Its principal activity is managing, maintaining and developing the Auckland War Memorial Museum ("the Museum").

The Trust is a charity registered under the Charities Act 2005, and domiciled in New Zealand, and is a not-for-profit public benefit entity for the purposes of financial reporting in accordance with the Financial Reporting Act (2013). The Trust's registered office and principle place of business is Museum Circuit, Auckland Domain, Parnell, Auckland.

These consolidated financial statements for the year ended 30 June 2016 comprise the controlling entity, the Trust and its controlled entity, Auckland Museum Enterprises Ltd (together referred to as the 'Group').

Auckland Museum Enterprises Ltd was incorporated on 15 April 2013 to hold registration as the developer of certain intellectual property rights. No capital has been subscribed, and the company has no recorded assets or liabilities nor are transactions processed through this company. Accordingly the financial statements of the Trust also represent the consolidated financial statements of the Trust and its non-trading subsidiary.

Basis of Preparation

Statement of Compliance

The consolidated financial statements have been prepared in accordance with New Zealand Generally Accepted Accounting Practice ("NZ GAAP"). They comply with Public Benefit Entity International Public Sector Accounting Standards ('PBE IPSAS') and other applicable Financial Reporting Standards as appropriate for Tier 1 not-for-profit public benefit entities. The Trust qualifies as a Tier 1 reporting entity based on size.

These consolidated financial statements were authorised for issue by Auckland Museum Trust Board on 20 October 2016.

For the year ended 30 June 2015 the Trust prepared its financial statements using New Zealand Equivalents to International Financial Reporting Standards for Public Benefit Entities ('NZIFRS PBEs'). These have been restated to PBE IPSAS for Not-For-Profits. An explanation of how the transition to Tier 1 PBE IPSAS accounting standards has affected the financial statements is described below.

Measurement Basis

The consolidated financial statements have been prepared on a historical cost basis, except for certain assets and liabilities, which are measured at fair value as described in Changes in Accounting Policies.

Functional and Presentation Currency

The consolidated financial statements are presented in New Zealand Dollars (NZD) which is the Museum's functional and presentation currency, rounded to the nearest thousand.

There has been no change in the functional currency of the Museum.

Comparatives

When the presentation or classification of items is changed, comparative amounts are reclassified, unless reclassification is impracticable.

Use of Judgements and Estimates

The preparation of the consolidated financial statements requires Trust Board to make judgements, estimates and assumptions that affect the application of the accounting policies and the reported amounts of assets, liabilities, income and expenses. Actual results may differ from those estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to the accounting estimates are recognised in the period in which the estimates are revised and in any future periods affected.

Assumptions and Estimation Uncertainties

Assumptions and estimation uncertainties that have significant risk of resulting in a material adjustment in the year ended 30 June 2016 include the following:

Fair value of investments of \$59.677 million

The estimation in establishing the fair value of investments is undertaken by external independent sources. The Museum relies on Fund Managers for determination of these fair values.

Any significant change in the determination of these fair values will have material impact on the Museum’s investment.

Useful lives and residual values of property, plant and equipment of \$125.080 million

As described above, the Board reviews the estimated useful lives and residual values of property, plant and equipment at the end of each annual reporting period.

Any change in these factors would impact the depreciation amount and may have a material impact on the Museum’s property, plant and equipment.

Heritage Collection Assets not recognised

Management has exercised significant judgement in determining that its collection assets do not meet the asset recognition criteria of PBE IPSAS 17.

Effect of First-Time Adoption of PBE IPSAS Standards on Accounting Policies and Disclosures

This is the first set of financial statements of the Group that is presented in accordance with PBE IPSAS standards. The Group have previously reported in accordance with NZ IFRS (PBE).

The accounting policies adopted in these financial statements are consistent with those of the previous financial year, except for instances when the accounting or reporting requirements of a PBE IPSAS standard are different to requirements under NZ IFRS (PBE) as outlined below.

The changes to accounting policies and disclosures caused by first-time application of PBE accounting standards are as follows:

PBE IPSAS 1: Presentation of Financial Statements

There are minor differences between PBE IPSAS 1 and the equivalent NZ IFRS (PBE) standard. These differences have an effect on disclosure only. The main changes in disclosure resulting from the application of PBE IPSAS 1 are the following:

Receivables from exchange and non-exchange transactions

In the financial statements of the previous financial year, receivables were presented as a single total in the statement of financial position. However, PBE IPSAS 1 requires receivables from non-exchange transactions and receivables from exchange transactions to be presented separately in the statement of financial position. This requirement affected the presentation of both current and comparative receivables figures. In addition, revenue from exchange and non-exchange transactions has been

disclosed separately in the statement of comprehensive revenue and expense.

Change in Accounting Policy

PBE IPSAS 17: Property, Plant and Equipment

In the financial statements of the previous year, heritage collection assets were recognised at deemed cost. Subsequent to initial recognition heritage collection assets were carried at deemed cost less accumulated depreciation and accumulated impairment losses. Where heritage assets arose from non-exchange transactions, their cost was the fair value at initial recognition.

PBE IPSAS 17 Property, Plant and Equipment requires property, plant and equipment to be recognised only if it is probable that the future economic benefits or service potential associated with the item will flow to the entity, and the cost or fair value of the item can be measured reliably.

Heritage collections are inherently difficult to value. The valuation result carries a high margin of error with numerous exceptions and disclaimers. The variability arises from both the necessity to employ sampling methodologies and the persistent subjectivity in estimating value with few market comparisons. Museum’s collections are held indefinitely and are not intended to be realised and also there are cultural sensitivities to ascribing monetary values to taonga. In addition the numerical scale and highly varied nature of the Museum’s collection, and the lack of an active market for most kinds of items collected, makes the establishment, maintenance and implementation of meaningful valuation processes cost prohibitive.

Accordingly, the Museum believes the cost or fair value of its heritage assets and their associated future economic benefit or service potential to the Museum cannot be reliably measured.

This change in accounting policy provides more reliable information as it eliminates the subjectivity of valuations and prevents users of the Financial Statements from being misinformed.

	\$000s
Impact on Statement of Comprehensive Revenue and Expense	
Total Comprehensive Revenue and Expense – 30 June 2015	2,926
Decrease in heritage assets donated	(762)
Expense heritage assets purchased during the year	(63)
Restated Total Comprehensive Income – 30 June 2015	2,101

Impact on Consolidated Statement of Changes in Net Assets/Equity	
Accumulated Revenue and Expense – 1 July 2014	405,837
Derecognition of heritage assets	(268,826)
Restated Accumulated Revenue and Expense – 1 July 2014	137,011

Impact on Consolidated Statement of Changes in Net Assets/Equity	
Accumulated Revenue and Expense – 30 June 2015	404,440
Derecognition of heritage assets	(268,826)
Derecognition of heritage assets donated during year	(762)
Expense heritage assets purchased during the year	(63)
Restated Accumulated Revenue and Expense – 30 June 2015	134,788

Impact on Statement of Financial Position – 30 June 2015	
Heritage assets – collections	269,651
Derecognition of heritage assets	(269,651)

Restated heritage assets – 30 June 2015 -

Other Accounting Policies

Heritage Collection Assets

The Museum holds collections for the purposes of research, education, cultural and scientific enrichment and public enjoyment. The Museum invests substantial resources in the care and protection of its collections to ensure their availability and future survival. The collection contains objects, specimens and documents gathered from the 1850s to the present day which individually and collectively forms a record of the natural and social environment of Auckland and beyond. The Museum’s collection is one of the largest in New Zealand and several collecting areas rank highly in international significance.

The Natural Science collections contain specimens which provide vital evidence of the geological, botanical and zoological environment with a particular focus on northern New Zealand and the wider Pacific region. The collections are essential for describing what species have existed in New Zealand and for researching and monitoring change over time especially through environmental adaption and impacts of human interaction. The collections are an important node in a worldwide network of taxonomic and ecological research.

The Human History collections contain objects which have been created, used and valued by individuals and communities over many centuries. The Māori and Pacific collections are some of the richest and most numerous in the world. Along with social and military history and archaeology and applied arts collections, they form a comprehensive reflection of everyday objects and outstanding treasures derived from Auckland-based communities and cultures from all over the world.

People document their lives through pictures, words and sounds and the documentary heritage collections contained in the Museum’s Library form one of the top research collections in New Zealand. Particular strengths include historical and contemporary photographs, maps, early newspapers and the manuscripts and archive collections of significant Aucklanders and organisations.

The near-encyclopaedic span of the Museum’s collections, and the research data that records and connects each item to its significance, form a highly valued body of documents, specimens and objects which are strongly tied to the Museum’s public identity and have a unique character particular to Auckland. Auckland Museum is the custodian of the heritage collections that are held in trust for the public of Auckland, and more broadly for New Zealand and for the international research community.

Heritage collections are inherently difficult to value for a number of reasons. The value to the custodial organisation is often greater than the financial value – financial value does not reflect the full cultural, scientific or historical value to the Museum or the community on whose behalf collections are held.

- Educational/research value is often not evident until such time as the collections contribute to the generation or transfer of knowledge. This can be immediate or a very long time in the future.
- Bequest value – the value derived by donors and their families through the act of giving – is an intangible value which is about the long-term relationship between the museum and successive generations. It is in the nature of trust and goodwill which is not easily quantifiable in financial terms.
- Collective or synergistic value is accrued by a group of items whose individual value is not significant but together they may form a valuable comparative group – the value of the whole is greater than the sum of the parts. In a museum’s case, the definition of the whole is an ever-changing concept depending on the groupings and perspectives of those with an interest in

studying or appreciating the collections.

- Heritage assets are often encumbered with legal or ethical constraints so realising or liquidating them in financial terms runs counter to the implied transfer of trust which occurs at the time of acquisition and indeed the very purpose for holding them. This form of encumbrance potentially restricts their financial value but is hard to quantify.
- Items are usually unique and irreplaceable making it difficult to establish fair value at any particular time where there is no active market. Values can sit within a wide and subjective range which reduces the utility and accuracy of specific valuation totals.
- Application of the concept of ‘useful life’ commonly applied to assets can be inappropriate with respect to heritage collections as the presumption of many objects is that they are entrusted to a Museum in perpetuity – their life is “forever”. Indeed the purpose of adding an object to a museum collection may be to extend its life by giving it status and safe housing and careful access; in some senses, collection items are never ‘used-up’.
- Financial treatment of assets is largely based on them being used to produce wealth and that their ability to do this declines over time. This generates the need to depreciate and account for impairment of assets. Most museum collections gain in value over time so they run counter to the overall assumptions with regard to other assets. Formulae for appreciation/increase in value of museum collections do not work as readily as depreciation formulae as the increase in value is seldom a linear or arithmetic function. The perceived value of collection items can vary in response to social, political and natural events and in unpredictable patterns over time.

For the reasons stated above, Auckland Museum does not consider that collection assets meet the asset recognition criteria and these financial statements provide a more descriptive narration of the Museum’s Heritage Collection Assets in terms of utility, uniqueness and community value instead of allocating a financial value.

The costs incurred to acquire heritage collection assets are processed through Special Purposes section of Statement of Comprehensive Revenue and Expense.

Inventories

Inventories are valued at the lower of cost and net realisable value. Cost is determined on a weighted average cost basis. Net realisable value represents the estimated selling price, less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

Foreign Currency

All foreign currency transactions during the year are brought to account using the exchange rate in effect at the date of the transaction. Foreign currency monetary items at reporting date are translated at the exchange rate existing at reporting date.

Exchange differences are recognised in revenue or expense in the period in which they arise.

Cash and Cash Equivalents

For the purposes of the cash flow statement, cash and cash equivalents includes cash on hand and deposits held at call with domestic banks and other short-term investments that are used for operational purposes.

Operating activities: are the principal revenue-producing activities and are other activities that are not investing or financing activities.

Investing activities: are the acquisition and disposal of long-term assets not included in cash equivalents.

Financing activities: are the activities that result in changes in the size and composition of total equity and borrowings of the entity.

Goods and Services Tax (GST)

All balances are presented net of GST, except for receivables and payables which are presented inclusive of GST.

Income Tax

The Museum is exempt from payment of income tax as a registered charitable organisation. Accordingly, no income tax charges have been provided for.

Provisions

Provisions are recognised when the Museum has a present obligation (legal or constructive) as a result of a past event, the future sacrifice of economic benefits is probable and the amount of the provision can be measured reliably.

The amount recognised as a provision is the best estimate of the consideration required to settle the present obligation at reporting date, taking into account the risks and uncertainties surrounding the obligation. Where a provision is measured using the cash flows estimated to settle the present obligation, its carrying amount is the present value of those cash flows.

When some or all of the economic benefits required to settle a provision are expected to be recovered from a third party, the receivable is recognised as an asset if it is virtually certain that recovery will be received and the amount of the receivable can be measured reliably.

Payables

Trade payables and other accounts payable are recognised when the Museum becomes obliged to make future payments resulting from the purchase of goods and services.

Interest Expense

Interest expense is recognised using effective interest method.

The effective interest rate is the rate that discounts estimated future cash payments through the expected life of the financial instrument to the net carrying amount of the financial liability.

1.

1.1. PROPERTY, PLANT AND EQUIPMENT

	WORK IN PROGRESS \$000s	BUILDINGS \$000s	DISPLAYS \$000s	EQUIPMENT \$000s	TOTAL \$000s
Cost					
Balance at 1 July 2014	541	134,945	20,586	35,251	191,323
Additions	4,039	-	-	-	4,039
Transfers	-	(166)	-	166	-
Disposals	-	(431)	(2,311)	(638)	(3,380)
Transfers from work in progress	(2,720)	1,163	276	1,281	-
Balance at 1 July 2015	1,860	135,511	18,551	36,060	191,982
Additions	5,471	-	-	-	5,471
Transfers	-	(1,196)	-	1,211	15
Disposals	-	(78)	(3,737)	(5,704)	(9,519)
Transfers from work in progress	(3,914)	863	1,465	1,586	-
Balance at 30 June 2016	3,417	135,100	16,279	33,153	187,949
Accumulated Depreciation					
Balance at 1 July 2014	-	23,482	16,964	19,192	59,638
Depreciation expense	-	2,922	2,328	3,388	8,638
Transfers	-	(12)	-	12	-
Disposals	-	(430)	(2,304)	(636)	(3,370)
Balance at 1 July 2015	-	25,962	16,988	21,956	64,906
Depreciation expense	-	2,402	679	3,667	6,748
Transfers	-	(282)	-	287	5
Disposals	-	(22)	(3,439)	(5,329)	(8,790)
Balance at 30 June 2016	-	28,060	14,228	20,581	62,869
Carrying value at 30 June 2016	3,417	107,040	2,051	12,572	125,080
Carrying value at 30 June 2015	1,860	109,549	1,563	14,104	127,076

1.2 RECOGNITION AND MEASUREMENT

Items of property plant and equipment are initially measured at cost, except those acquired through non-exchange transactions which are instead measured at fair value at the acquisition date, with the amount of the donation or subsidy recognised as income.

All of the Museum's items of property, plant and equipment are subsequently measured at cost less accumulated depreciation and impairment losses. Cost includes expenditure that is directly attributable to the acquisition of the asset.

Purchased software that is integral to the functionality of the related equipment is capitalised as part of that equipment.

Where material parts of an item of property, plant and equipment have different useful lives, they are accounted for as separate items of property, plant and equipment.

Any gain or loss on disposal of an item of property, plant and equipment (calculated as the difference between the net proceeds from disposal and the carrying amount of the item) is recognised in surplus or deficit.

1.3 SUBSEQUENT EXPENDITURE

Subsequent expenditure is capitalised only when it is probable that the future economic benefits associated with the expenditure will flow to the Museum. Ongoing repairs and maintenance is expensed as incurred.

1.4 DEPRECIATION

Depreciation is calculated using the straight-line method to allocate an asset's cost to its residual value over its estimated useful life.

Assets under construction are not subject to depreciation.

The annual depreciation rates on a straight-line basis for the Museum's classes of property, plant and equipment are:

Buildings:

Buildings	0.5 – 2%
Building fit-outs	5 – 10%
Office furniture and fittings	5 – 20%

Displays:

Display galleries	7 – 33%
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Equipment:

Plant and equipment	4 – 20%
Motor vehicles	20%
Information technology	20 – 40%

The estimated useful lives, residual values and depreciation method are reviewed at the end of each reporting period, with the effect of any change in estimates accounted for on a prospective basis.

1.5 IMPAIRMENT OF NON-FINANCIAL ASSETS

Collections are those items that have cultural, environmental or historical significance. The Museum's heritage assets relate to exhibits and artefacts.

At each reporting date, the Museum reviews the carrying amounts of its tangible and intangible assets to determine whether there is any indication that those assets have suffered an impairment loss.

Where the asset does not generate cash flows that are independent from other assets, the Museum estimates the recoverable amount of the cash-generating unit to which the asset belongs. A cash-generating unit is the smallest group of assets that generates cash inflows that are largely independent of the cash flows of other assets or cash-generating units.

The recoverable amount is the higher of fair value less costs to sell and value in use.

If the recoverable amount of an asset (or cash-generating unit) is estimated to be less than its carrying amount, the carrying amount of the asset (cash-generating unit) is reduced to its recoverable amount. An impairment loss is recognised in profit or loss. For cash-generating units, impairment losses are allocated to the assets in the cash generating unit on a pro rata basis.

Where an impairment loss subsequently reverses, the carrying amount of the asset (or cash-generating unit) is increased to the revised estimate of its recoverable amount, but only to the extent that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset (or cash-generating unit) in prior years.

2.

2.1 INTANGIBLE ASSETS

	WORK IN PROGRESS \$000s	INTANGIBLES \$000s	TOTAL \$000s
Gross carrying amount			
Balance at 1 July 2014	1,777	3,168	4,945
Additions	2,532	-	2,532
Transfers	-	-	-
Disposals	-	(110)	(110)
Transfers from work in progress	(4,207)	4,207	-
Balance at 1 July 2015	102	7,265	7,367
Additions	411	-	411
Transfers	-	(15)	(15)
Disposals	-	(1,571)	(1,571)
Transfers from work in progress	(173)	173	-
Balance at 30 June 2016	340	5,852	6,192
Accumulated amortisation and impairment			
Balance at 1 July 2014	-	835	835
Amortisation expense	-	1,272	1,272
Transfers	-	-	-
Disposals	-	(110)	(110)
Balance at 1 July 2015	-	1,997	1,997
Amortisation expense	-	2,691	2,691
Transfers	-	(5)	(5)
Disposals	-	(1,524)	(1,524)
Balance at 30 June 2016	-	3,159	3,159
Carrying value at 30 June 2016	340	2,693	3,033
Carrying value at 30 June 2015	102	5,268	5,370

2.2 RECOGNITION AND MEASUREMENT

Intangible assets represent the Museum's investment in software and other design modules which are initially measured at cost. Thereafter they are measured at cost less accumulated amortisation and impairment. (Refer to Note 1.5 for impairment of non-financial assets.)

Cost includes expenditure that is directly attributable to the acquisition of the asset.

Research and development

Expenditure on research activities, undertaken with the prospect of gaining new scientific or technical knowledge and understanding, is recognised in surplus or deficit as incurred.

Development activities involve a plan or design for the production of new or substantially-improved products and processes. Development expenditure is capitalised only if development costs can be measured reliably, the product or process is technically and commercially feasible, future economic benefits are probable, and the Museum intends to and has sufficient resources to complete development and to use or sell the asset. The expenditure capitalised includes the cost of materials, direct labour, overhead costs that are directly attributable to preparing the asset for its intended use, and capitalised borrowing costs. Other development expenditure is recognised in surplus or deficit as incurred.

Subsequent expenditure

Subsequent expenditure is capitalised only when it increases the future economic benefits embodied in the specific asset to which it relates. All other expenditure, including expenditure on internally generated goodwill and brands, is recognised in surplus or deficit as incurred.

Amortisation

Intangible assets are amortised over their useful lives. Amortisation is recognised in surplus or deficit on a straight-line basis over two to five years.

Useful lives are reviewed at each reporting date and adjusted if appropriate.

3. REVENUE

OPERATING ACTIVITIES

3.1 RECOGNITION AND MEASUREMENT

Revenue is recognised when the amount of revenue can be measured reliably and it is probable that economic benefits will flow to the Museum, and measured at the fair value of consideration received or receivable less returns, rebates and discounts.

The following recognition criteria specific to the Museum's revenue streams must also be met before revenue is recognised.

Revenue from non-exchange transactions

Non-exchange transactions are those where the Group receives an inflow of resources but provides nominal (or nil) direct consideration in return.

With the exception of services-in-kind, inflows of resources from non-exchange transactions are recognised as assets only where both the following apply:

- it is probable that the associated future economic benefit or service potential will flow to the entity, and
- fair value is reliably measurable.

Liabilities are recognised in relation to inflows of resources from non-exchange transactions when there is a resulting present obligation as a result of the non-exchange transactions, where:

- it is probable that an outflow of resources embodying future economic benefit or service potential will be required to settle the obligation, and
- the amount of the obligation can be estimated reliably.

The following specific recognition criteria in relation to the Group's non-exchange transaction revenue streams must also be met before revenue is recognised.

- a) **Levies**
Levies are received from Auckland Council. These are recognised as revenue on an accruals basis.
- b) **Donations and sponsorship**
Donations and sponsorship are recognised as revenue upon receipt.
- c) **Volunteer services**
The fair value of volunteer services is recognised as income and an expense when the service is received. Fair value is determined by reference to the expected costs that would otherwise be borne for these services.
- d) **Operating grants**
The recognition of non-exchange revenue from grants depends on the nature of any stipulations attached to the inflow of resources received, and whether this creates a liability (i.e. present obligation) rather than the recognition of revenue. Stipulations that are 'conditions' do specifically require the Group to return the inflow of resources received if they are not utilised in the way stipulated, resulting in the recognition of a non-exchange liability that is subsequently recognised as non-exchange revenue as and when the 'conditions' are satisfied. Stipulations that are 'restrictions' do not specifically require the Group to return the inflow of resources received if they are not utilised in the way stipulated, and therefore do not result in the recognition of a non-exchange liability, which results in the immediate recognition of non-exchange revenue.

Revenue from exchange transactions

- a) **Commercial operations and retail**
This includes revenue from sale of goods and services and rental revenue. Retail revenue from the sale of goods is recognised when the significant risks and rewards of ownership have been transferred to the customer, recovery of the consideration is probable, the associated costs and possible return of goods can be estimated reliably, there is no continuing management involvement with the goods, and the amount of revenue can be measured reliably. In most instances, due to the nature of the Museum's operations, this occurs at the point of sale. Rental revenue in relation to operating leases on the Museum's sub-lease for the café is recognised in the statement of comprehensive revenue and expense on a straight-line basis over the lease term.
- b) **Events, car park and admission fees**
Revenue is recognised in the statement of comprehensive revenue and expense as received. Amounts received in advance for services to be provided in future periods are recognised as a liability until such time as the service is provided.
- c) **Interest Income**
Interest income is recognised using the effective interest method.

3.2 SPECIAL PURPOSE ACTIVITIES

Special Purposes Revenue represents the income earned that is set aside in the Museum Reserves to meet the ongoing and future needs of the Museum. These funds can only be utilised for specific purposes and are restrictive in nature.

Accounting policy regarding the change in measurement of investment at fair value is contained in Note 10.1 (below). Accounting policies for the remaining Special Purposes Revenue are detailed in Note 3.1 (above).

4. RESERVES**4.1 SPECIAL PURPOSES RESERVE****Gifts, trusts and bequests subject to restrictions**

	BALANCE 2015 \$000s	GIFTS AND BEQUESTS \$000s	INVESTMENT NET INCOME \$000s	NON- CAPITAL EXPENDITURE \$000s	CAPITAL EXPENDITURE \$000s	BALANCE 2016 \$000s
Levingston Cooke Family Bequest	2,876	40	106	(373)	-	2,649
Edward Earle Vaile Trust Fund	1,375	-	50	(52)	-	1,373
Waldo Heap Bequest	364	-	12	-	-	376
Life Members' Subscription Trust	93	-	3	(11)	-	85
Auckland Museum Endowment Act	79	-	3	-	-	82
Margaret Blythe Reserve	76	-	3	-	-	79
AWMME&B Omnibus Trust	66	-	2	-	-	68
Lesley Isabel Taylor	180	2	7	-	-	189
Nancy Bamford Bequest	634	-	22	(179)	-	477
Others under \$15,000	124	-	6	-	-	130
A G W Dunningham Bequest	212	-	8	-	-	220
Memorial Hall donations	161	-	5	-	-	166
K Pritchard Bequest	35	-	1	-	-	36
C Whitney Trust	25	-	2	-	-	27
Curtain Fund	9	-	-	-	-	9

General

Spedding Reserve	5,031	-	186	(403)	-	4,814
Estate – Audrey Isabelle Maddox	164	-	6	-	-	170
Len Coakley Trust Fund	48	-	2	-	-	50
Celestene M Brandon	40	-	1	-	-	41
James Searle Foundation	33	5	2	-	-	40
Others under \$15,000	33	12	3	-	-	48

Total Trusts and Bequests	11,658	59	430	(1,018)	-	11,129
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Museum Reserves*

Heritage Capital Reserve	1,792	-	65	-	(795)	1,062
Exhibition Reserve	855	-	32	-	-	887
Acquisitions Reserve	471	-	17	-	-	488
Ko Tawa Reserve	43	-	1	(5)	-	39
Total Reserves	3,161	-	115	(5)	(795)	2,476

Total Trusts, Bequests and Reserves	14,819	59	545	(1,023)	(795)	13,605
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* **Museum Reserves** – specific reserves established to meet the ongoing and future needs of the Museum.

4.1 SPECIAL PURPOSES RESERVE (CONTINUED)**Gifts, trusts and bequests subject to restrictions**

	BALANCE 2014 \$000s	GIFTS AND BEQUESTS \$000s	INVESTMENT NET INCOME \$000s	NON-CAPITAL EXPENDITURE \$000s	CAPITAL EXPENDITURE \$000s	BALANCE 2015 \$000s
Levingston Cooke Family Bequest	3,043	52	280	499	-	2,876
Edward Earle Vaile Trust Fund	1,304	-	120	49	-	1,375
The Waldo Heap Bequest	333	-	31	-	-	364
Life Members' Subscription Trust	96	-	9	12	-	93
Auckland Museum Endowment Act	72	-	7	-	-	79
Margaret Blythe Reserve	70	-	6	-	-	76
AWMME&B Omnibus Trust	60	-	6	-	-	66
Lesley Isabel Taylor	-	165	15	-	-	180
Nancy Bamford Bequest	705	-	65	136	-	634
Others under \$15,000	115	-	9	-	-	124
A G W Dunningham Bequest	194	-	18	-	-	212
Memorial Hall donations	147	-	14	-	-	161
K Pritchard Bequest	32	-	3	-	-	35
C Whitney Trust	23	-	2	-	-	25
Curtain Fund	8	-	1	-	-	9

General

Spedding Reserve	4,994	-	460	423	-	5,031
Estate – Audrey Isabelle Maddox	150	-	14	-	-	164
Catherine E Tong Reserve	44	-	4	-	-	48
Len Coakley Trust Fund	-	37	3	-	-	40
James Searle Foundation	26	5	2	-	-	33
Others under \$15,000	30	-	3	-	-	33

Total Trusts and Bequests	11,446	259	1,072	(1,119)	-	11,658
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Museum Reserves*

Heritage Capital Reserve	2,210	-	204	-	622	1,792
Exhibition Reserve	783	-	72	-	-	855
Acquisitions Reserve	431	762	40	-	762	471
Ko Tawa Reserve	42	-	4	3	-	43
Total Reserves	3,466	762	320	(3)	(1,384)	3,161

Total Trusts, Bequests and Reserves	14,912	1,021	1,392	(1,122)	(1,384)	14,819
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* **Museum Reserves** – specific reserves established to meet the ongoing and future needs of the Museum.

4.2 ASSET REPLACEMENT RESERVE

	OPENING BALANCE \$000s	LEVIES \$000s	GIFTS AND BEQUESTS \$000s	INVESTMENT NET INCOME \$000s	NON- CAPITAL EXPENDITURE \$000s	CAPITAL EXPENDITURE \$000s	CLOSING BALANCE \$000s
Asset Replacement Reserve 2016	60,190	8,870	1,452	2,590	(5,994)	(6,177)	60,931
Asset Replacement Reserve 2015	55,773	8,694	522	5,985	(4,747)	(6,037)	60,190

The Museum receives funding for asset replacement (including depreciation). The difference between the amount funded and the sum spent on capital expenditure each year is recorded within the Asset Replacement Reserves. The Museum is currently finalising its gallery, space and storage plans for the next 15 to 25 years. Considerable progress has been made in the past 12 months in the development of the *Future Museum* plan and a capital project team has been established to carry out this work. Expenditure over the next few years will see the Asset Replacement Reserve balance reduce considerably.

5. INVESTMENTS

	2016 \$000s	2015 \$000s
Balance as at 30 June		
Investments restricted – Current	14,859	10,695
Investments restricted – Non-current	59,677	64,314
	74,536	75,009

Represents:

Special Purpose Equity	13,605	14,819
Asset Replacement Reserve	60,931	60,190
	74,536	75,009

These funds have been set aside by the Museum for specific purposes, or have been gifted to the Museum for use of a special purpose. These funds are not available for normal operational use. (Refer to Note 4 for the nature and purpose of each trust, bequest and reserve.)

Details of the investment are as follows:

	2016 \$000s	2015 \$000s
Balance as at 30 June		
International Equities	15,681	18,410
Australasian Fixed Interest	23,717	22,443
Global Fixed Interest	8,613	8,245
Australasian Equities	11,666	15,216
Cash (including in-house short-term investments)	14,859	10,695
	74,536	75,009

6. EMPLOYMENT BENEFITS

6.1 DETAILS OF EMPLOYEE BENEFITS ARE AS FOLLOWS:

	2016 \$000s	2015 \$000s
Current		
Short-term employee benefits		
- Annual Leave	1,341	1,231
- Sick Leave	88	79
	1,429	1,310
Current portion of long-term employee benefits		
- Long-service Leave	41	41
	41	41
	1,470	1,351
Non-current		
Non-current portion of long-term employee benefits		
- Retirement Gratuity	94	117
- Long-service Leave	482	395
	576	512
Total employment benefit liability	2,046	1,863

6.2 SHORT-TERM EMPLOYEE BENEFITS

Short-term employee benefit liabilities are recognised when the Museum has a legal or constructive obligation to remunerate employees for services provided within 12 months of reporting date, and are measured on an undiscounted basis and expensed in the period in which employment services are provided. These include salaries and wages accrued up to balance date, annual leave earned to, but not yet taken at balance date, and sick leave.

A liability for sick leave is recognised to the extent that absences in the coming year are expected to be greater than the sick leave entitlements earned in the coming year. The amount is calculated based on the unused sick-leave entitlement that can be carried forward at balance date, to the extent it will be used by staff to cover those future absences.

6.3 LONG-TERM EMPLOYEE BENEFITS

Long-term employee benefit obligations are recognised when the Museum has a legal or constructive obligation to remunerate employees for services provided beyond 12 months of reporting date. Long-term employee benefit obligations are measured on an actuarial basis. The calculations are based on:

- likely future entitlements accruing to staff, based on years of service, years to entitlement, the likelihood that staff will reach the point of entitlement, and contractual entitlement information; and
- the present value of the estimated future cash flows.

Sick leave, annual leave, vested long-service leave, and non-vested long-service leave and retirement gratuities expected to be settled within 12 months of balance date are classified as a current liability. All other employee entitlements are classified as a non-current liability.

6.4 DEFINED CONTRIBUTION PLANS

Defined contribution plans are post-employment benefit plans under which an entity pays fixed contributions into a separate entity and will have no legal or constructive obligation to pay further amounts. Obligations for contributions to defined contribution pension plans are recognised as an employee benefit expense in surplus or deficit in the periods during which services are rendered by employees. Prepaid contributions are recognised as an asset to the extent that a cash refund or a reduction in future payments is available.

6.5 TERMINATION BENEFITS

Termination benefits are recognised as an expense when the Museum is committed demonstrably, without realistic possibility of withdrawal, to a formal detailed plan to either terminate employment before the normal retirement date, or to provide termination benefits as a result of an offer made to encourage voluntary redundancy. Termination benefits for voluntary redundancies are recognised as an expense if the Museum has made an offer of voluntary redundancy, it is probable that the offer will be accepted, and the number of acceptances can be estimated reliably. If benefits are payable more than 12 months after the reporting date, then they are discounted to their present value.

7. EXPENSES

Cost of operating activities based on the Museum's strategic goals:

	ACTUAL 2016 \$000s	PLAN 2016 \$000s	ACTUAL 2015 \$000s
Cost of Activities			
A strong sustainable foundation	19,148	17,833	16,881
Accessible 'beyond the walls'	1,980	2,747	2,220
Compelling destination and experience	3,175	3,474	3,478
Active leader in Auckland	3,940	3,873	3,389
	28,243	27,927	25,968
Depreciation, amortisation and loss on disposals	10,215	8,868	9,920
Total Cost of Operating Activities	38,458	36,795	35,889
Special Purpose Activities			
Trusts, bequests and reserve expenditure	7,016	-	5,868

The expenses above include the following expenses by nature:

	ACTUAL 2016 \$000s	PLAN 2016 \$000s	ACTUAL 2015 \$000s
Expenses			
Short-term employee benefits:			
- Salaries and wages	17,547	17,670	16,093*
- Termination payments	124	-	118
- Defined contribution plans	368	393	338
Total employee benefits	18,038	18,063	16,549
Depreciation	6,748	8,868	8,638
Amortisation	2,691	-	1,272
Repairs and maintenance	1,313	1,382	947
Loss on disposal of fixed assets	776	-	10
Inventory consumption recognised	770	546	661
Heritage assets purchased	593	-	63
Fair value of volunteers' time	572	632	544
Trust Board fees	195	221	185
Taumata-ā-Iwi fees	52	68	23
Auditor fees	46	55	50
Other assurance advisory services	11	-	-
Operating lease expenses	28	38	26
Impairment allowance for trade debtors	4	-	2
Inventory write-down costs	(3)	-	19

* 2015 comparative salary and wages figure has been increased by \$1,496,000 to correct an error in the last year's disclosure. The adjustment has had no impact on any other statement or disclosure presented in the Annual Report.

8. LEASES

Non-cancellable operating lease receivables are as follows:

	RECEIVABLES 2016 \$000s	RECEIVABLES 2015 \$000s	PAYABLES 2016 \$000s	PAYABLES 2015 \$000s
Not later than one year	107	104	503	-
Later than one year and not later than five years	153	259	2,013	-
Later than five years	-	-	1,007	-
	260	363	3,523	-

Operating lease

Entity as lessor

Operating lease revenue is recognised in the statement of comprehensive revenue and expense on a straight-line basis over the lease term. Initial direct costs incurred in negotiating and arranging an operating lease are added to the carrying amount of the leased asset and recognised as an expense in the statement of comprehensive revenue and expense over the lease term on the same basis as the lease income.

The Museum has entered into an arrangement to lease its café area for a term of six years and one month commencing December 2012. The lease contract contains biennial rent reviews in the event that the lessee exercises its option to renew. The lessee does not have an option to purchase the property at the expiry of the lease period. Rental income for 2016 amounted to \$138,000 (2015: \$118,000).

Entity as lessee

Operating lease payments are recognised as an expense on a straight-line basis over the lease term, except where another systematic basis is more representative of the time pattern over which economic benefits from the leased asset are consumed.

The Museum has no commitments under non-cancellable leases for 2016 (2015: nil), but has entered into a 17-year lease with two rights of renewal for offsite storage of collections, commencing 1 July 2016. The lease contains two reviews, in the event that the Museum exercises its option to renew.

Leases are classified as finance leases whenever the terms of the lease transfer substantially all the risks and rewards of ownership to the lessee. All other leases are classified as operating leases.

9. RELATED PARTIES

9.1 CONTROLLING ENTITY AND ULTIMATE CONTROLLING ENTITY

The Museum has no controlling entity or ultimate controlling entity.

9.2 RELATED PARTIES AND RELATED PARTY TRANSACTIONS

Related Parties include:

- The Trust Board
- The Taumata-ā-Iwi
- The Museum Director
- Regional Facilities Auckland (RFA)
- Auckland Council
- Auckland Museum Institute
- The Auckland Museum Foundation
- Key management personnel

RFA is a statutory body which recommends the appointment of five board members to the Auckland Museum Trust Board and recommends the approval of the Museum’s annual plans and annual reports, as referred to in the Auckland War Memorial Museum Act 1996, on behalf of Auckland Council that is presently responsible for paying the annual levy. Financial transactions with Auckland Council include payment of rates, interest and sundry charges 2016 of \$0.238 million (2015: \$0.308 million). In 2016 the Museum received a levy of \$28.97 million (2015: \$27.991 million). No sums have been written off or provisions made during the year or at year-end 2016 (2015: nil). No balance outstanding as at 30 June 2016 (2015: nil).

The land beneath the Museum’s building is held under a long-term lease from Auckland Council and no rental is charged in accordance with the Auckland War Memorial Museum Site Empowering Act 2003.

The Auckland Museum Institute is the learned society and membership body, as referred to in the Auckland War Memorial Museum Act 1996. The Auckland Museum Institute appoints four members of the Auckland Museum Trust Board, and supports the Museum in its objectives and functions as specified in the Act. Financial transactions with the Auckland Museum Institute include distribution to the Auckland Museum Institute of the Life Members funds: 2016 of \$11,410 (2015: \$11,665) and financial contribution of \$30,000 (2015: nil) to assist in the delivery of agreed annual programme membership services and development activities. As at 30 June 2016 the Auckland Museum Institute owed to the Museum \$6,678 (2015: \$4,492). There is no security for this debt. No sums have been written off or allowances for impairment made during the year or at year-end 2016 (2015: nil). As at 30 June 2016 the Museum owed to the Auckland Museum Institute \$626 (2015: \$3,869).

The Museum Circle Foundation is a charitable entity domiciled in New Zealand and registered under the Charities Act 2005. It is established under a Trust Deed of 18 October 1999.

During the year the Foundation amended its Trust Deed to change its name from The Museum Circle Foundation to The Auckland Museum Foundation.

It is an independent body that raises funds to benefit the Museum. In 2016 the Museum received a grant of \$22,324 for Sir Edmund Hillary Research Fellowship and other minor collection acquisitions (2015: nil). As at 30 June 2016 The Auckland Museum Foundation owed to the Auckland Museum \$37,564 (2015: nil).

There were no other transactions with the above related parties.

The Museum provides pro bono accounting services to the Auckland Museum Institute and the Auckland Museum Foundation. Furthermore, the Museum allows these entities access to property at no charge.

9.3 REMUNERATION OF KEY MANAGEMENT PERSONNEL

The Museum classifies its key management personnel into the following classes:

- Members of the Trust Board
- Members of the Taumata-ā-Iwi
- Executive Team

The aggregate level of remuneration paid and number of persons (measured in ‘people’ for Members of the governing body, and ‘full-time-equivalents’ [FTEs] for Senior executive officers) in each class of key management personnel is presented below:

	REMUNERATION 2016 \$000s	INDIVIDUALS 2016 \$000s	REMUNERATION 2015 \$000s	INDIVIDUALS 2015 \$000s
Members of the Trust Board	195	10 People	185	10 People
Members of the Taumata-ā-Iwi	52	5 People	23	5 People
Executive Team	1,560	7.8 FTEs	1,396	6.8 FTEs
	1,807		1,604	

The above remuneration is based on short-term benefits. The key management personnel are not entitled to any long-term employee benefits.

Grouped below is the number of employees or former employees of the Museum who received remuneration and other benefits in their capacity as employees, totalling \$100,000 or more during the year.

Amount of Remuneration	NUMBER OF EMPLOYEES	
	2016	2015
\$100,000 – \$120,000	15	8
\$120,001 – \$140,000	11	9
\$140,001 – \$160,000	4	-
\$180,001 – \$200,000	3	4
\$200,001 – \$220,000	1	-
\$340,001 – \$360,000	1	1
Total	35	22

9.4 CONTROLLED COMPANY

Auckland Museum Enterprises Limited was incorporated on 15 April 2013 and is wholly owned by the Trust Board. It is needed in order to hold registration as the developer of certain intellectual property rights. No capital has been subscribed nor have transactions been processed through this company in the period to 30 June 2016 (2015: nil).

10. FINANCIAL INSTRUMENTS

The Museum initially recognises financial instruments when the Museum becomes a party to the contractual provisions of the instrument.

The Museum derecognises a financial asset when the contractual rights to the cash flows from the asset expire, or it transfers the rights to receive the contractual cash flows in a transaction in which substantially all the risks and rewards of ownership of the financial asset are transferred. Any interest in transferred financial assets that is created or retained by the Museum is recognised as a separate asset or liability.

The Museum derecognises a financial liability when its contractual obligations are discharged, cancelled, or expire.

Financial assets and liabilities are offset and the net amount presented in the statement of financial position when, and only when, the Museum has a legal right to offset the amounts and intends either to settle on a net basis or to realise the asset and settle the liability simultaneously.

The Museum classifies financial assets into the following categories: fair value through surplus or deficit and loans and receivables.

The Museum classifies financial liabilities into amortised cost.

Financial instruments are initially measured at fair value, plus for those financial instruments not subsequently measured at fair value through surplus or deficit, directly attributable transaction costs.

Subsequent measurement is dependent on the classification of the financial instrument, and is specifically detailed in the accounting policies below.

10.1. FAIR VALUE THROUGH SURPLUS OR DEFICIT

A financial instrument is classified as fair value through surplus or deficit if it is:

- Held-for-trading
- Designated at initial recognition: If the Museum manages such investments and makes purchase and sale decisions based on their fair value in accordance with the Museum’s documented risk management or investment strategy.

Those fair value through profit or loss instruments sub-classified as designated at initial recognition comprise investments held.

Financial instruments classified as fair value through surplus or deficit are subsequently measured at fair value with gains or losses being recognised in surplus or deficit.

The Museum holds Special Purpose funds which are invested in financial assets. The assets are invested largely in a portfolio comprising International Equities, Australasian Fixed Interest, Global Fixed Interest, Australasian Equities and cash (short-term investments) and are accounted for at fair value through surplus or deficit. Fair values of these types of financial assets fluctuate due to changes in market prices arising from currency risk, interest rate risk and other price risk.

10.2 LOANS AND RECEIVABLES

Loans and receivables are financial assets with fixed or determinable payments that are not quoted in an active market.

Loans and receivables are subsequently measured at amortised cost using the effective interest method, less any impairment losses.

Loans and receivables comprise cash and cash equivalents and receivables.

Cash and cash equivalents are highly-liquid investments that are readily convertible into a known amount of cash with an insignificant risk of changes in value, with maturities of three months or less.

Receivables are initially recognised at the fair value of the amounts to be received. They are subsequently measured at amortised cost using the effective interest method less impairment.

10.3 AMORTISED COST FINANCIAL LIABILITIES

Financial liabilities classified as amortised cost are non-derivative financial liabilities that are not classified as fair value through surplus or deficit financial liabilities.

Financial liabilities classified as amortised cost are subsequently measured at amortised cost using the effective interest method.

Financial liabilities classified as amortised cost comprise of payables.

Payables are initially recognised at fair value less transaction cost (if any). They are subsequently measured at amortised cost using effective interest method.

10.4 IMPAIRMENT OF NON-DERIVATIVE FINANCIAL ASSETS

A financial asset not subsequently measured at fair value through surplus or deficit is assessed at each reporting date to determine whether there is objective evidence that it is impaired. A financial asset is impaired if there is objective evidence of impairment as a result of one or more events that occurred after the initial recognition of the asset, and that the loss event(s) had an impact on the estimated future cash flows of that asset which can be estimated reliably.

Objective evidence that financial assets are impaired includes default or delinquency by a counterparty, restructuring of an amount due to the Museum on terms that the Museum would not consider otherwise, indications that a counterparty or issuer will enter bankruptcy, adverse changes in the payment status of borrowers or issuers in the Museum, economic conditions that correlate with defaults or the disappearance of an active market for a security.

Financial assets classified as held-to-maturity and loans and receivables

The Museum considers evidence of impairment for financial assets measured at amortised cost (loans and receivables) at both a specific asset and collective level. All individually significant assets are assessed for specific impairment. Those found not to be specifically impaired are then collectively assessed for any impairment that has been incurred but not yet identified.

Assets that are not individually significant are collectively assessed for impairment by grouping together assets with similar risk characteristics. In assessing collective impairment, the Museum uses historical trends of the probability of default, the timing of recoveries and the amount of loss incurred, adjusted for management’s judgement as to whether or not current economic and credit conditions are such that the actual losses are likely to be greater or less than suggested by historical trends.

An impairment loss in respect of a financial asset measured at amortised cost is calculated as the difference between its carrying amount and the present value of the estimated future cash flows discounted at the asset’s original effective interest rate. Losses are recognised in profit or loss and reflected in an allowance account against loans and receivables. Interest on the impaired asset continues to be recognised.

When an event occurring after the impairment was recognised causes the amount of impairment loss to decrease, the decrease in impairment loss is reversed through surplus or deficit.

10.5 CATEGORIES OF FINANCIAL INSTRUMENTS	FAIR VALUE THROUGH PROFIT OR LOSS DESIGNATED AT INITIAL RECOGNITION \$000s	LOANS AND RECEIVABLES AT AMORTISED COST \$000s	TOTAL CARRYING AMOUNT \$000s	FAIR VALUE \$000s
At 30 June 2016				
Financial assets				
Cash and cash equivalents	-	8,619	8,619	8,619
Short-term investments – restricted	-	14,859	14,859	14,859
Trade receivables	-	539	539	539
Investments	59,677	-	59,677	59,677
	59,677	24,017	83,694	83,694
Financial liabilities				
Trade payables, accruals and provisions	-	4,721	4,721	4,721
	-	4,721	4,721	4,721
Net	59,677	19,926	78,973	78,973
At 30 June 2015				
Financial assets				
Cash and cash equivalents	-	7,463	7,463	7,463
Short-term investments – restricted	-	10,695	10,695	10,695
Trade receivables	-	308	308	308
Investments	64,314	-	64,314	64,314
	64,314	18,466	82,780	82,780
Financial liabilities				
Trade payables, accruals and provisions	-	4,670	4,670	4670
	-	4,670	4,670	4670
Net	64,314	13,796	78,110	78,110

10.6 FINANCIAL RISK MANAGEMENT OBJECTIVES

The Museum is subject to a number of financial risks which arise as a result of its activities (i.e. exposure to credit, liquidity, currency and interest risk) occurring in the normal course of business.

There have been no changes to the Museum’s exposure to these risks during the year, and the manner in which it manages and measures these risks.

The Auckland War Memorial Act 1996 (the Act) requires the Museum to manage and account for its revenue, expenses, assets, liabilities, investments and financial dealings generally and in accordance with the relevant financial management principles and Generally Accepted Accounting Practice, while remaining a going concern. Museum capital is largely managed as a by-product of managing revenues, expenses, assets, liabilities, investments and general financial dealings.

The Museum has a series of policies to manage the risks associated with financial instruments. The Museum is risk averse and seeks to minimise exposure from its treasury activities through the diversification of its investments by investing largely in a portfolio comprising Australasian Equities, Global Equities, Domestic Fixed Term Interest and Global Fixed Interest securities. The Museum has established Museum-Approved Financial Management and Investment policies. These provide a framework for the management of financial resources in an efficient and effective way.

The Museum does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

10.6.1 CREDIT RISK

Credit risk refers to the risk that a counterparty will default on its contractual obligations resulting in financial loss to the Museum.

The carrying amount of financial assets recorded in the consolidated financial statements, net of any allowance for losses, represents the Museum’s maximum exposure to credit risk without taking into account the value of any collateral obtained.

The average credit period on sales of goods and rendering of services as at 30 June 2016 is 35 days (2015: 31 days). No interest is charged on trade receivables. Included in the allowance for doubtful debts are individually impaired trade receivables. The impairment recognised represents the difference between the carrying amount of those trade receivables and the present value of the expected liquidation proceeds. The Museum does not hold any collateral over these balances. As at 30 June 2016 the Museum considers all outstanding debt recoverable, determined by reference to past experience and relationship with the debtors.

Before accepting a new customer, the Museum assesses the potential customer’s credit quality and defines credit limits by customer. The trade receivables are constantly reviewed throughout the month and limits are reviewed should the customer not meet the Museum’s credit requirements.

The Museum has minimal exposure to a large volume of small-value trade receivables arising from group and school visits and venue hire. Credit checks are carried out on new customers and deposits obtained for venue hire. Prompt action is taken to collect overdue amounts. There were no bad debt written off in 2016 (2015: nil). A doubtful debt provision is created when the payment of a debt is uncertain.

Ageing of past due but not impaired trade receivables

	ACTUAL 2016 \$000s	ACTUAL 2015 \$000s
Current	523	102
30 – 60 days	9	200
60 – 120 days	7	6
Total	539	308

In determining the recoverability of a trade receivables, the Museum considers any change in the credit quality of the trade receivable from the date credit was initially granted up to the reporting date. The concentration of credit risk is limited due to the customer base being large and unrelated. Accordingly the Museum believes that there is no further credit provision required in excess of the allowance for doubtful debts.

Other Credit Risk

Operating funds not immediately required are invested in accordance with the Investment policy. Investments in New Zealand Fixed Interest and Global Fixed Interest securities are managed for the Museum by fund managers whose practice is to invest in high-grade debt and short-maturity credit securities.

Global fixed interest investments are invested with investors holding a Standard & Poor’s minimum credit rating of ‘A-’. New Zealand fixed interest investments are invested with investors with a Standard & Poor’s minimum credit rating of ‘BBB-’. To reduce the credit exposure of the managed investments, the Museum has invested in diversified asset classes and within each of these classes there is a maximum limit that can be invested in any one institution or entity. Thus investments are placed across a portfolio of parties to minimise credit risk. As at 30 June 2016 there is no significant concentration of credit risk.

10.6.2 LIQUIDITY RISK

Liquidity risk is the risk that the Museum might not be able to meet its obligations. Prudent liquidity risk management requires maintaining sufficient cash or cash equivalent.

The Museum’s objective is to maintain sufficient cash and marketable equities to meet its liquidity requirements for 12 months at a minimum.

The Museum considers expected cash flows from financial assets in assessing and managing liquidity risk, in particular its cash resources, term deposits and bond portfolio.

The Museum manages liquidity risk by maintaining adequate funds on deposits, reserves and banking facilities by continually monitoring forecast and actual cash flows and matching the maturity profiles of financial assets and liabilities.

The Museum is able to meet its obligations through the levy from Auckland Council, and self-generated revenue.

Below is the analysis based on the undiscounted cash flows of non-derivative financial liabilities:

30 June 2016

	WEIGHTED AVERAGE INTEREST RATE	CONTRACTUAL CASH FLOW \$000s	LESS THAN 1 YEAR \$000s	2-5 YEARS \$000s	TOTAL \$000s
Trade and other payables		4,721	4,721	-	4,721
Employee benefits		2,046	1,470	576	2,046
Total		6,767	6,191	576	6,767

The Museum has the following liquid assets to meet its liabilities:

Cash and cash equivalents	3.61%	8,619	8,619	-	8,619
Receivables and other assets		1,257	1,257	-	1,257
Short-term investments		14,859	14,859	-	14,859
		24,735	24,735	-	24,735

30 June 2015

Trade and other payables		4,670	4,670	-	4,670
Employee benefits		1,863	1,351	512	1,863
Total		6,533	6,021	512	6,533

The Museum has the following liquid assets to meet its liabilities:

Cash and cash equivalents	2.94%	7,463	7,463	-	7,463
Receivables and other assets		933	933	-	933
Short-term investments		10,695	10,695	-	10,695
		19,091	19,091	-	19,091

As explained in Note 6 above, short-term investments are funds set aside by the Museum for specific purposes and are not available for normal operational use. Therefore, these funds are only available to meet liabilities related to the specific purposes.

10.6.3 MARKET RISK**11.6.3.1 CURRENCY RISK**

Currency risk is the risk that the Museum will suffer losses arising from significant movements in NZD currency in relation to other currencies, when paying for special exhibitions, other overseas purchases or when valuing Global Fixed Interest securities.

The Museum has exposure to foreign exchange risk as a result of transactions denominated in foreign currencies arising from investing and exhibition activities. Foreign exchange risks on investment funds are hedged by the relevant fund manager as considered necessary using economic hedges.

Forward exchange contracts are taken out to cover exhibition commitments. There was no exposure for exhibitions as at 30 June 2016 (2015: nil).

Foreign exchange risks on Global Fixed Interest securities are fully hedged while hedging of Global Equities ranges from 50% to 100%, as considered appropriate by the fund managers. As at 30 June 2016 overseas investment funds were hedged at USD 100% and EUR 75% (2015: USD 100% and EUR 78%).

A variable of 10% was selected for exchange risk as this is a reasonably expected movement based on historical trends in equity values. A 10% increase or decrease is used when reporting exchange rate risk internally to key management personnel and represents management's assessment of the reasonably possible fluctuation in exchange rates. As at the balance sheet date, the Museum was exposed to the following foreign currencies:

	NZD \$000s	USD \$000s	EUR \$000s	GBP \$000s	OTHERS \$000s	TOTAL \$000s
2016						
Cash	8,619	-	-	-	-	8,619
Trade and other receivables	981	-	-	-	-	981
Trade and other payables	(6,767)	-	-	-	-	(6,767)
Investments						
Equities	12,426	9,416	2,592	983	1,931	27,348
Fixed interest	32,329	-	-	-	-	32,329
Cash deposits	14,859	-	-	-	-	14,859
	62,447	9,416	2,592	983	1,931	77,369
2015						
Cash	7,463	-	-	-	-	7,463
Trade and other receivables	685	-	-	-	-	685
Trade and other payables	(6,533)	-	-	-	-	(6,533)
Investments – split by:						
Equities	15,594	11,023	3,680	1,099	2,229	33,625
Fixed interest	30,689	-	-	-	-	30,689
Cash deposits	10,695	-	-	-	-	10,695
	58,593	11,023	3,680	1,099	2,229	76,624

As at 30 June 2016 if the currency on investments had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$0.411 million lower/higher (2015: \$0.327 million lower/higher). A 10% currency rate increase or decrease is used when reporting currency rate risk internally to key management personnel and represents management’s assessment of the reasonably possible change in currency rates.

10.6.3.2 INTEREST RATE RISK

The Museum is exposed to interest rate risk as it invests cash in short-term and long-term deposits at fixed interest rates. (Refer to Note 10.5 for a summary by asset class.)

The Museum has potential exposure to interest rates on its short-term investments. These exposures are managed by investing in bank deposits maturing in less than 12 months. The range of interest rates is reported monthly.

As at 30 June 2016 if interest rates on cash and cash equivalents, and short-term investments had fluctuated by plus or minus 1%, the surplus for the Museum would have been \$235,000 higher/lower (2015: \$182,000 higher/lower). A 1% interest rate increase or decrease is used when reporting interest rate risk internally to key management personnel and represents management’s assessment of the reasonably possible fluctuation in interest rates.

Fair value interest rate risk is the risk that the value of a financial instrument will fluctuate due to changes in market interest rates. Investments at fixed interest rates expose the Museum to fair value interest rate risk. As at 30 June 2016 if the fair value interest rates on fixed interest investment had fluctuated by plus or minus 1%, the surplus for the Museum would have been \$323,000 higher/lower (2015: \$307,000 higher/lower).

10.6.3.3 OTHER PRICE RISK

The Museum has potential exposure to changes in equity prices in its investments in Australasian Equities and Global Equities. All equity investments present a risk of loss of capital often due to factors beyond the fund managers’ control, such as competition, regulatory changes, commodity price changes and changes in general economic climate domestically and internationally. The fund managers moderate this risk through careful investment selection and diversification, daily monitoring of the funds’ market position and adherence to the funds investment policy. The maximum market risk resulting from financial instruments is determined by their fair value.

A variable of 10% was selected for price risk as this is a reasonably expected movement based on historical trends in equity indexes. A 10% increase or decrease is used when reporting equity index risk internally to key management personnel and represents management’s assessment of the reasonably possible change in equity indexes. As at 30 June 2016 if the equity indexes had fluctuated by plus or minus 10%, the surplus for the Museum would have been \$2.735 million higher/lower (2015: \$3.325 million higher/lower). A 10% market rate increase or decrease is used when reporting market rate risk internally to key management personnel and represents management’s assessment of the reasonably possible fluctuation in market rates.

10.6.4 FAIR VALUE

The carrying value of cash and equivalents, short-term investments, receivables and payables is equivalent to their fair value.

Classification and fair values

The fund managers manage the Museum’s investments and make purchase and sale decisions based on their fair value and in accordance with investment strategy. Financial assets at fair value through surplus or deficit are initially recognised at fair value. Subsequent to initial recognition, all financial assets at fair value through surplus or deficit are measured at fair value. Gains and losses arising from changes in fair value of the ‘Financial assets at fair value through the profit or loss’ category are presented in the Statement of Comprehensive Income when they arise.

10.7.4.1 FAIR VALUE MEASUREMENT

Financial instruments are grouped into levels 1 to 3 in the fair value hierarchy based on the degree to which the fair value is observable.

The Museum has managed funds at fair value in level 2 as at 30 June 2016 of \$59.677 million (2015: \$64.315 million).

Level 1 – fair value measurements are those derived from quoted prices (unadjusted) in active markets for identical assets or liabilities;

Level 2 – fair value measurements are those derived from inputs other than quoted prices included within level 1 that are observable for the asset or liability, either directly (i.e. as prices) or indirectly (i.e. derived from prices); and

Level 3 – fair value measurements are those derived from valuation techniques which include inputs for the asset or liability that are not based on observable market data (unobservable inputs).

11. COMMITMENTS AND CONTINGENCIES

	2016 \$000s	2015 \$000s
Capital commitments	3,981	1,061

11.2. CONTINGENT LIABILITIES

Provisions for legal claims have been recognised in the consolidated financial statements. The Museum Trust Board members have based the provision on legal advice received. No information pertaining to these provisions has been disclosed as it may prejudice the outcome for the Museum. The Trust Board continue to update their legal advice as new facts and circumstances arise and provisions are recognised where warranted based on this. There are no other contingent liabilities as at 30 June 2016 (2015: nil).

11.3 CONTINGENT ASSETS

There were no contingent assets at 30 June 2016 (2015: nil).

12. POST BALANCE DATE EVENTS

There are no matters arising since 30 June 2016 that would materially affect the Museum’s consolidated financial statements (2015: nil).

**INDEPENDENT AUDITOR’S REPORT
TO THE MEMBERS OF AUCKLAND MUSEUM TRUST BOARD**

Report on the Consolidated Financial Statements

We have audited the accompanying consolidated financial statements of Auckland Museum Trust Board and its subsidiary (“the Auckland Museum”) on pages 32 to 66, which comprise the consolidated statement of financial position as at 30 June 2016, and the consolidated statement of comprehensive revenue and expense, consolidated statement of changes in net assets/equity and consolidated statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

This report is made solely to Auckland Museum Trust Board, as a body, in accordance with Section 28 of the Auckland War Memorial Museum Act 1996. Our audit has been undertaken so that we might state to the Auckland Museum Trust Board those matters we are required to state to them in an auditor’s report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the Board, as a body, for our audit work, for this report, or for the opinions we have formed.

Auckland Museum Trust Board’s Responsibility for the Consolidated Financial Statements

The Auckland Museum Trust Board is responsible on behalf of the entity for the preparation and fair presentation of these consolidated financial statements, in accordance with Public Benefit Entity Standards, and for such internal control as the Governing Body determine is necessary to enable the preparation of consolidated financial statements that are free from material misstatement, whether due to fraud or error.

Auditor’s Responsibilities

Our responsibility is to express an opinion on these consolidated financial statements based on our audit. We conducted our audit in accordance with International Standards on Auditing and International Standards on Auditing (New Zealand). Those standards require that we comply with ethical requirements and plan and perform the audit to obtain reasonable assurance about whether the consolidated financial statements are free from material misstatement.

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the consolidated financial statements. The procedures selected depend on the auditor’s judgement, including the assessment of the risks of material misstatement of the consolidated financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal control relevant to the entity’s preparation and fair presentation of the consolidated financial statements in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the entity’s internal control. An audit also includes evaluating the appropriateness of the accounting policies used and the reasonableness of accounting estimates, as well as the overall presentation of the consolidated financial statements.

We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our audit opinion.

Other than in our capacity as auditor and the provision of other assurance advisory services, we have no relationship with or interests in the Auckland Museum. These services have not impaired our independence as auditor of the Auckland Museum. In addition to this, partners and employees of our firm deal with the Auckland Museum on normal terms within the ordinary course of trading activities of the business of the Auckland Museum. The firm has no other relationship with, or interest in, the Auckland Museum or its subsidiary.

Opinion

In our opinion, the consolidated financial statements on pages 32 to 66 present fairly, in all material respects, the financial position of the Auckland Museum Trust Board as at 30 June 2016, and its financial performance and cash flows for the year then ended in accordance with Public Benefit Entity Standards.



Chartered Accountants
20 October 2016
Auckland, New Zealand

Collections
and Publications

Auckland Museum Collections

A museum's collections – their composition and interpretation – are the key point of difference between any museum and other cultural institutions. Auckland Museum's identity is strongly connected to particular individual objects, the collective character of the whole, and how they are displayed and communicated. The collections are the foundation for most of the activities undertaken by the Museum. Collections are retained and cared for by the Museum as points of reference or evidence for the development of new knowledge, and in the pursuit of meaning and significance. Objects, specimens and documents are also collected for their intrinsic value or for their connection with particular people, places or events. Collections are obtained by the Museum through donation, field collection, purchase and exchange, and then used and valued for research, interpretation, education, display, enjoyment and for their historical value.

As Auckland Museum's collections have developed so, too, has the ability to share their interpretation with audiences through technological developments. Over time, the Museum has sought to broaden its audience and expand access to interpretation of the collection in order to meet, or even exceed, the expectations of its audiences. This is a foundation commitment in the Museum's guiding strategic document *Future Museum*.

The development of the collection is guided by robust and detailed policy and assessments for acquisition or disposal of items are routinely made using criteria including:

- relevance to the natural and cultural heritage of the Auckland region and, more generally, to New Zealand and the regional Pacific, and to the rest of the world
- historical or cultural importance to Auckland, New Zealand or internationally, by themselves or by association
- significance and relevance to existing collections and strengths
- research value
- relevance to exhibition, public programme and education strategies
- rarity and the benefit of ensuring preservation in a public collection
- clear legal title and ability to make use of the object
- ability of the Museum to document and register the collection, and provide long-term care and access.

A significant aspect of the collection is its ability to support comparative study – the collective strength comes from what can be learned by comparing objects, specimens and documents across time, cultures, usage, format and origin. The value of the whole is greater than the sum of its parts. The value of a collection to communities is often intangible and irreplaceable and stems from deeply-held trust to represent community ideals and values in perpetuity.

For administrative and management purposes, the collections are divided into three main divisions – Human History, Natural Sciences and Documentary Heritage – and specific collecting areas within each, supported by curatorial expertise. The nature and strength of each area varies greatly and is valued for different reasons depending on audience, scale, uniqueness, history and purpose.

Human History

The **Applied Arts and Design** collection covers furniture, ceramics, glass, metal work, costumes, textiles, jewellery and accessories, musical instruments, horology and objects d'art and are derived from three main geographic stylistic traditions: New Zealand, European/American and Asian. There are about 25,500 objects in the collection. The focus has been to represent and illustrate key makers, manufacturers, designs, designers and technical developments primarily of the Auckland region and New Zealand; and then to a lesser extent Western and Eastern cultures. The collection is used extensively as a research collection by scholars and students. The Applied Arts and Design collection benefits from acquisition funds from the Charles Disney Art Trust, and has a number of loan collections including the Mackelvie Trust Collection.

The **Archaeology** collection was established in 1966, when an Archaeologist's position was funded by the E Earle Vaile bequest to Auckland Museum. The collection contains human-made artefacts and animal bone and shell samples, stone flakes and botanical material from excavated sites in Greater Auckland, Northland and Coromandel Peninsula. Research use includes the study of trade and movement of stone materials throughout New Zealand in pre-European times, extraction of ancient DNA of animals brought to New Zealand by Polynesian settlers, early European settlement and pre-European tools, food-gathering and ornamental artefacts. There are several internationally significant collections of taonga, including those collected from Oruarangi on the Hauraki Plains and Houhora in the Far North. There are about 120,000 recorded objects in the collection. The main focus of the collection is New Zealand Māori material with the range of stylistic and material variation over some 800 years.

The **Māori** collections were among the core artefacts of Auckland Museum when founded in 1852. It is now recognised as one of the two most important Māori collections in Aotearoa (and the world). It covers all tribal and geographic areas of New Zealand with a particular focus on the northern half of the North Island. A strong display and research collection of over 9,000 items encompasses high-quality works of all periods and a full range of early and modern material culture. Major features of the collection include large carvings, ornaments and textiles. The particular strength in items dating from the 19th century is now being augmented by 20th century and contemporary expression across many materials and formats, especially those that show changing traditions and influences.

The **Pacific** collection is extensive and internationally significant representing a wide range of traditional artefacts originating from tropical Polynesia, Melanesia and Micronesia. For New Zealand-based Pacific communities the focus expands to include aspects of contemporary art, specifically those fields of contemporary Pacific art that derive from or relate to the traditional arts of these groups. The Pacific ethnology collection consists of approximately 30,000 objects. Auckland Museum's holdings are the most comprehensive in New Zealand and rank as a major world-class collection and are a strong component of Auckland Museum's international reputation and standing as an institution of national significance.

A focused collection of **Social History** artefacts was established in the 1960s when collections of the Old Colonists' Museum were transferred to Auckland Museum. The collection comprised historic, domestic and costume collections associated with

Pākeha settlement of Auckland and the northern region as well as pictorial items and documents which were transferred to the Auckland Art Gallery and the Public Library. The collection is largely built up through donations of artefacts from the public and its objectives are to build selective research and display collections that document aspects of Aucklanders' history and experiences including:

- processes of migration and settlement
- history of local community and cultural organisations
- achievements and everyday lives of Aucklanders
- history of local businesses, industries and local government organisation
- key events which have shaped society.

The **War History** collection was established in 1920, following the end of World War I, spurred on by the decision to build a new museum as the war memorial for the Auckland Provincial region. There was a desire to represent the part played by New Zealanders in all major theatres of WWI, but the collections depended largely upon donations from the public. The collection scope relates to New Zealand involvement in warfare with a focus on those residing or training in Auckland and local military regiments. The collection also represents the wartime experiences of individuals, and civilian and political activity. The Museum remains the major war memorial of the region and its collection still grows through public donation of items associated with those commemorated in the building. These and other artefacts are an important component supporting war memorial public programme activities.

The **World Ethnology** collection is diverse, the largest and most significant collection of its type in New Zealand. With increasing numbers of migrant groups to New Zealand – and specifically to Auckland – it has utility in providing reference points for indigenous and colonial artefacts as well as representation of the wide range of cultures resident in Auckland. The World Ethnology collection consists of about 11,000 items primarily originating in Africa, South-East Asia and the Americas. Current collecting is modest and is focused on domestic items, traditional forms of woodcarving, textiles, musical instruments, personal ornaments, weapons, ritual and religious items and contemporary expressions of these.

Natural Sciences

The origins of the **Botany** collection lie in the personal collection of T F Cheeseman assembled while he was Director of Auckland Museum (1874–1923). Ongoing fieldwork, exchanges and several large gifts have added to the collection which now numbers over 350,000 specimens. The focus of the herbarium collection is on wild plants (native and naturalised) in all plant groups principally from northern New Zealand and its offshore islands. It is principally a research collection and provides evidence of New Zealand's changing flora. Some of the earliest specimens date from James Cook's voyages. Current collecting priorities include new species occurring in New Zealand, changes to geographic ranges, and improving the quality and morphological variation in the existing collection. This is one of only three significantly-sized herbaria in New Zealand; the others are at Landcare Research and Te Papa.

The **Entomology** collection contains about 250,000 specimens and, while focused on the northern areas of New Zealand, includes important collections ranging from the Three Kings Islands to the sub-Antarctic Islands. It is primarily a research collection as part of a national and international network and aims to contain a comprehensive reference collection of all insect types as well as other terrestrial and freshwater invertebrates (worms, spiders, millipedes and centipedes, some isopods and amphipods). This includes both native and introduced species. Its importance

lies in the ability to support research into the biodiversity of New Zealand's terrestrial invertebrates, particularly beetles, moths and parasitic wasps and their contribution to complex ecologies. Foreign collections of beetles and butterflies feature also, for comparative and educational value.

The **Land Vertebrates** collection of about 21,000 specimens is historically as well as scientifically important. The Museum began collecting and exhibiting land vertebrates from its foundation in 1852. The collection contains the oldest surviving New Zealand stuffed birds (1856–57) and numerous specimens of now-extinct species. Collections of bones, eggs, feathers and whole taxidermied specimens are all important research resources which document changes in distribution and responses to habitat over time. While birds form by far the largest portion of the collection, native bats and reptiles are also represented, along with comparative examples of foreign birds and mammals. The Museum holds the principal reference collection of species from the upper North Island.

The **Marine** collection, especially its shell collection, was largely established through A W B Powell's association with the Museum (from 1916 until 1987). Numbering an estimated 150,000 specimens in the collection, it includes fish, crustaceans and the largest collection of endangered New Zealand land snails (*Placostylus*, *Paryphanta*, *Powelliphanta*). Extensive surveys of Auckland Harbour from the 1930s and later fieldwork in the harbours and estuaries of the upper North Island have built the country's most important collections for taxonomic and biodiversity research in the northern region. Other important aspects of the collection include material from the South-West Pacific, including the most comprehensive record of the Kermadec Islands' marine species which are critical for the study of biodiversity and climate change.

The **Geology** collections were originally focused on material from the Waihi, Thames and Coromandel gold fields, through deliberate collecting by the Museum's geologists as well as collection donated by private collectors. It has since been augmented by volcanic specimens of research and historical interest. The collection of 21,000 specimens contains a number of nationally important materials and supports research work and collections held at other museums, universities and Crown Research Institutes.

The **Palaeontology** collection was established in the early 1900s and is among the largest collections nationally of fossil invertebrates. Its importance lies in its ability to contribute understanding of evolutionary change, past biodiversity and the record of dynamic change during the past 65 million years with rapid submergence and uplift at various times during New Zealand's geological history. Past climate change and the significance of glacial cycles and oscillation are also reflected in the specimens and their associated data.

Documentary Heritage

The **Manuscripts and Archives** collection is resource is of major regional importance and, at about 1,500 linear metres, is one of the largest non-government archives in New Zealand. The Museum Library is an 'approved repository' under the Public Records Act 2005. The collection covers large organisational and business archives and smaller personal collections which record and illustrate New Zealanders' lives here and abroad, especially during military service. There is a high degree of regional cooperation and complementary collecting with other organisations across Auckland. The collection of highest international significance is the personal archive of Sir Edmund Hillary, which has been inscribed on the UNESCO Memory of the World International Register. The Museum's own archives covering its governance, curation, exhibitions, education, publishing, building development and maintenance and internal management is also an important and well-used resource within the collection. Oral history and the collecting of born-digital material will be areas of increasing focus in the coming years.

The Museum is one of a small number of organisations in New Zealand which collects and cares for historical **Maps**. The collection contains large sequences of official New Zealand maps, military maps from the WWII period, subdivision plans and other material including atlases which help record and provided evidence of early New Zealand development. Their highly visual nature makes the maps collection an important resource, not just for their informational value but also for exhibition and interpretive potential.

Pictorial collections comprise photographs, paintings drawings, prints, posters and plans. It is a major resource documenting the development of New Zealand society with a particular focus on the wider Auckland region. The breadth and richness of the photograph collection has benefited from the acquisition of collections from noted newspapers, industrial and professional photographers and by donations of family or amateur photographers. Noted collections include images from *Auckland Star*, Sparrow Industrial Pictures, Robin Morrison and Tudor Collins. The collection also includes some the earliest examples of photography in New Zealand. The vast task of identifying and describing the pictorial collections continues and it is estimated that it contains between 1.5 and 2 million images. Paintings, drawing and prints are collected for their documentary value, especially where they describe people, times and places not covered by photography.

Ephemera or informal printed material, add an important aspect to recording day-to-day events and change in society and are often highly visual and valued for exhibition potential.

The Museum’s library collection of **books and other publications** is particularly strong in New Zealand subject areas covered by other museum collections and in Māori language material. The collection has been built on key donations from private collectors starting in the 19th century and has more recently focused on becoming a major documentary heritage resource for the Auckland region.

Serials (magazines and journals) were the first collection items ordered by the newly-formed Auckland Institute in late 1867 and additions to the collection have continued to the present day. There are approximately 8,000 historical and current titles in the collection and increasingly these include electronic journals. The extent, and in some cases uniqueness, of the Museum’s holdings of historical and current journals makes their research value of national importance.

The Museum holds the country’s most significant collection of Auckland **newspapers**, based on a 1967 donation by Wilson & Horton of their historical Auckland newspapers dating from the early 1840s and supplemented by individual donations. While some of these titles have been micro-filmed or digitised, many have not and the original paper copies remain a key research resource for local social, economic and political history. The Museum is an important contributor to the web-based newspaper research site Papers Past and the national network of institutions that hold historical newspapers.

Recent collection acquisitions

Investment in development of the Museum’s collection is vital for maintaining the diversity and relevance of the collection. Significant items acquired during the 2015/16 year include:

Human History

- Untitled (1968) sculpture by Arnold Wilson
- Tanoa – Sāmoan kava bowl
- Ta’ovala and Leta (Waist mat and belt)
- ‘Glide’ seat by David Trubridge
- Brownley/Roosevelt gold serviette clip, 1902
- ‘Homage to Hariata’ by Maureen Lander
- Fort Ligar archaeological assemblage
- ‘Fortress’ teapot by Richard Stratton, 2014
- Kapa moe, Hawaiian barkcloth sleeping blanket by Verna Apio Takashima
- ‘Te Po o te Oranga’ glass cloak by Te Rongo Kirkwood
- Mick Pendergrast Collection of Maori textiles
- Fingers Jewellery Collection

Natural sciences

- Kermadec Islands marine research expedition - fieldwork acquisitions
- Margaret Morley shell collection
- Department of Conservation CITES transfer

Documentary Heritage

- Mick Pendergrast archive of research papers, books, photographs
- ‘Traffic Lights’ photographic series by Lucien Rizos
- Collection of WWII historic maps
- Auckland Star/Sunday Star* and *Sunday Star-Times* negatives collection

Auckland Museum Publications

PRINT PUBLICATIONS

Museum staff and research associates published **3 books** and edited **monographs**, **66 journal papers**, **36 book chapters** and **5 conference papers**.

Staff and research associates are highlighted in bold.

Atherton R.A., Lockhart P.J., McLenachan T., **de Lange P.J.**, Wagstaff S.J. and Shepherd L.D. 2015. A molecular investigation into the origin and relationships of the karaka/kōpi (*Corynocarpus laevigatus*) in New Zealand. *Journal of the Royal Society of New Zealand* 45: 212–220.

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ONLINE PUBLICATIONS

Museum staff generated an updated version of the NZ Marine Life app and 50 topic pages for the Museum’s website.

Staff authors are highlighted in bold.

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Warren, G. *Te Hokowhitu a Tū: Badges of Māori contingents in WWI.* Auckland War Memorial Museum – Tāmaki Paenga Hira. First published: 15 October 2015. Updated: 4 February 2016. URL: www.aucklandmuseum.com/collections-research/collections/topics/te-hokowhitu-a-tu

Young, R. *The first Anzac Day.* Auckland War Memorial Museum – Tāmaki Paenga Hira. First published: 18 April 2016. Updated: 22 April 2016. URL: www.aucklandmuseum.com/collections-research/collections/topics/the-first-anzac-day

CONFERENCE PRESENTATIONS

Museum staff presented 32 papers at national and international conferences.

Staff authors are highlighted in bold

Bowers, P., Chan, S., **Cotton, E.**, Harvey, M., Kelly, L. 2016. *Does Consensus Stifle Innovation?* Panel member, Museums Australasia Conference, Facing the Future: Local, Global and Pacific Possibilities. Auckland, New Zealand.

Clarke, C. 2015. *Dressing the Part: Queen Victoria's Māori subjects.* Indigenous Photographic Histories Symposium. Centre for Research on Colonial Culture, University of Otago in association with Alexander Turnbull Library, Wellington and University of Western Australia, Perth. National Library of New Zealand, Wellington.

Clarke, C. 2016. *Identi-Tee, My T-shirt, My Story.* Fashioning Museums Conference. Centre for Heritage and Museum Studies, Australian National University, Canberra, Australia.

Cotton, E. 2015. *Taonga as Catalyst and Conduit: changing museum practice at Auckland Museum.* Federation of International Human Rights Museums (FIHRM) Conference, Wellington.

Dunphy B.J., Taylor, G., Sagar R., Ranjard, L., **Landers T.J.**, Chilvers B.L. and **Rayner M.J.** 2015. *Dive physiology of New Zealand breeding Procelariiformes: the interplay between physiological and ecological drivers.* Invited presentation: 2nd World Seabird Conference, Cape Town, South Africa.

Fieldsend, F., Heritage, E., Ladas, N., **Powell, S.** and Williams, M. 2016. *Copyright 2.0.* Museums Australasia Conference, Facing the Future: Local, Global and Pacific Possibilities. Auckland, New Zealand.

Furey, L. 2016. *Ornaments of Wairau Bar revisited.* Presentation to New Zealand Archaeological Association Conference. Blenheim, New Zealand.

Ismar, S., Gaskin, C., Fitzgerald, N., Taylor, G.A., Tennyson, A., Baird, K. and **Rayner, M.J.** 2015. *Evaluating on-land capture methods for monitoring a recently re-discovered procellariiform seabird, the New Zealand Storm Petrel Fregetta maoriana.* Poster. 2nd World Seabird Conference, Cape Town, South Africa.

Klee, A. 2016. *Engaging Millennials in Museums: Ideas to Inspire Discussion.* Pitopito Korero, Museums Australasia Conference, Facing the Future: Local, Global and Pacific Possibilities. Auckland, New Zealand.

Landers T.J., Rayner, M.J., Zhang J. Bell, E., Hauber, M., Ismar, S.M.H., Dunphy B.J. and Dennis, T. *Mining tracking data with behavioural modelling: examples of two threatened New Zealand Procellaria, the Westland and the Black Petrel.* 2nd World Seabird Conference, Cape Town, South Africa.

Lanyon, C., and **Passau, V.** 2015. *User contributed content.* National Digital Forum 2015, Wellington, New Zealand. www.youtube.com/watch?v=dYRy6EFBrQI

Lanyon, C. and **Passau, V.** 2016. *He Toa Taumata Rau – Online Cenotaph and He Pou Aroha – Cenotaph Community – effectively engaging with communities.* Museums Australasia Conference, Facing the Future: Local, Global and Pacific Possibilities. Auckland, New Zealand.

Legget, J. and **Parker, J.** 2015. *Visiting the Museum together – proactively including people living with dementia and their carers.* Access is a human right. Federation of International Human Rights Museums conference. Wellington, New Zealand.

Legget, J. 2016. *Research with vulnerable visitors – challenges and learnings.* Expanding the field: collaboration, innovation and research-led practice for visitor sites. Visitor Research Forum. Wellington, New Zealand.

Legget, J. 2016. *Toward participatory development of museum performance indicators: a means of embedding “shared authority”?* Experiences from Aotearoa New Zealand. What does heritage change? Association of Critical Heritage Studies, Third Biennial Conference. Montreal, Canada.

Lilly, H. and **Moriarty, A.** 2016. *Self-discovery through Collections Online.* Museums Australasia Conference, Facing the Future: Local, Global and Pacific Possibilities. Auckland, New Zealand.

Māhina, Ō. and **Māhina-Tuai, K.U.** 2015. *Faiva, Tufunga & Nimamea'a: a Tāvāist Theoretical Perspective on Tongan Arts.* Pacific Arts Association Conference. Madrid, Spain.

Māhina, Ō. and **Māhina-Tuai, K.U.** 2015. *The Mis-Education of Tongan Arts.* Pacific Arts Association Pacific Chapter Conference. Nuku'alofa, Tongatapu, Tonga.

O'Donovan, M. and **Passau, V.** 2015. *How can social media tools really augment heritage collections?* LIANZA Conference Karanga Rā 2015. Wellington, New Zealand. <https://webcast.gigtv.com.au/Mediasite/Play/f8cfe1b47a8043a5870d1e2a4170b7b71d?catalog=69ebd641-e877-4b28-a35e-cc8efe83e3c1>

Passau, V. & Snee, J. 2015. *He Toa Taumata Rau – Online Cenotaph.* ARANZ Conference 2015: Footprints in Space and Time. Auckland, New Zealand.

Phillipps, R., **Furey, L.**, Holdaway, S. and Jorgensen, A. 2016. *Understanding formation processes in NZ landscapes: A case study from Ahuahu Great Mercury Island.* New Zealand Archaeological Association Conference. Blenheim, New Zealand.

Powell, S. 2016. *Towards a Connected Commons: Two case studies examining New Zealand collecting domains establishing Open Glam practices for digital collections.* Graduate Research Symposium on Museum-Centred Studies, University of Auckland.

Rayner, M.J. 2015. *Fregetta in a haystack: a ten-year research program to attract, find and study New Zealand storm petrel at an unknown breeding site*. 2nd World Seabird Conference. Cape Town, South Africa.

Rayner, M.J. 2015. *Wild things: Seabird diversity and threats in New Zealand*. Invited speaker: Wild things, addressing terrestrial, freshwater and marine biodiversity loss in New Zealand, Environmental Defence Society Conference. Auckland, New Zealand.

Rayner, M.J. 2016. *Tales from the A frame: 12 years of research into the avifauna of Burgess Island*. Ornithological Society of New Zealand AGM and Conference. Napier, New Zealand.

Rawiri-Erick, A. 2016. *Te Awe: An insider's guide*. Kaitiaki Indigenous Hui, Museums Australasia Conference, Facing the Future: Local, Global and Pacific Possibilities. Auckland, New Zealand.

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